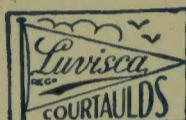


# THE ILLUSTRATED LONDON NEWS



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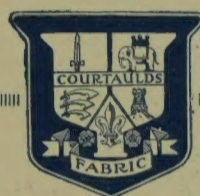
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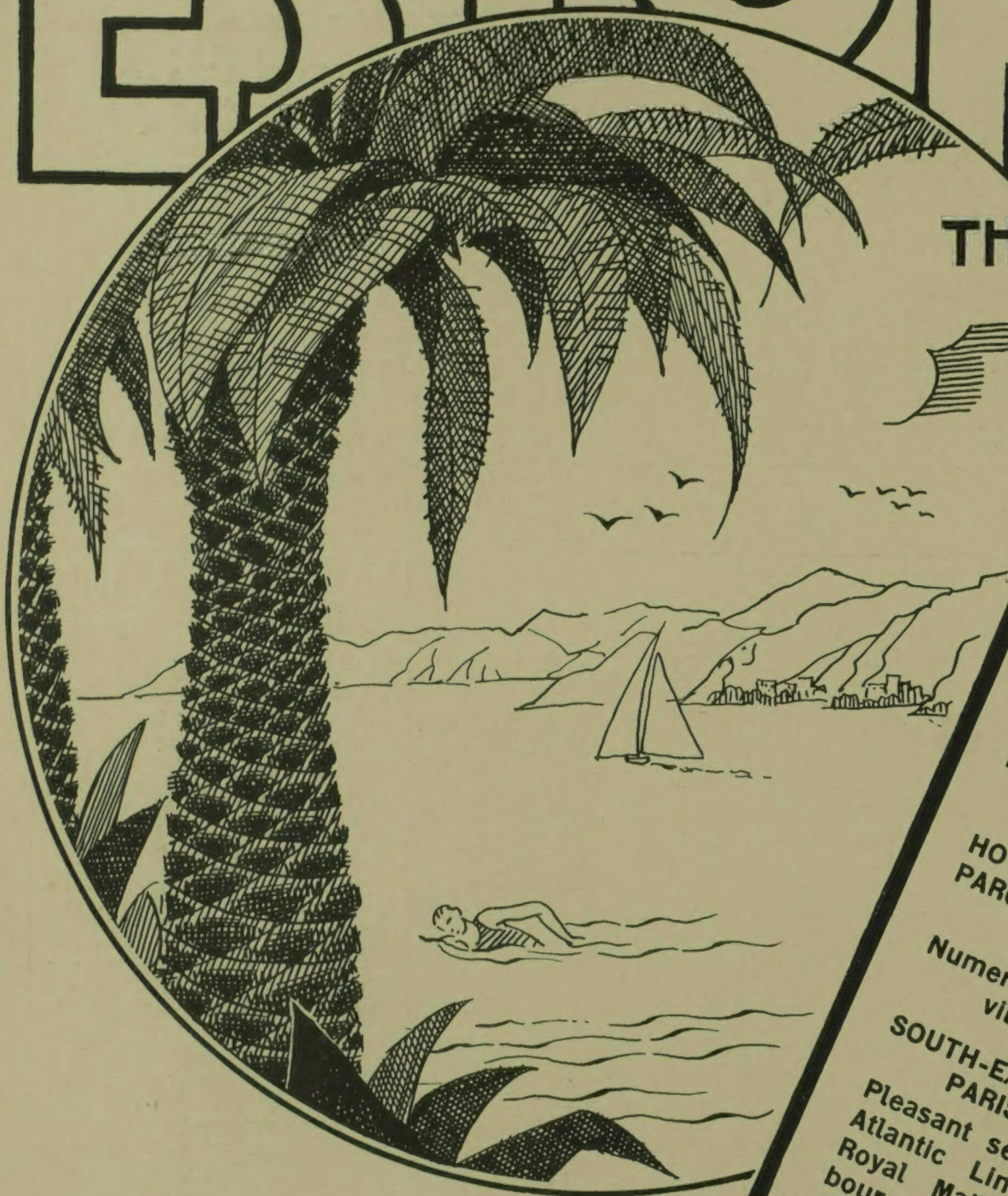
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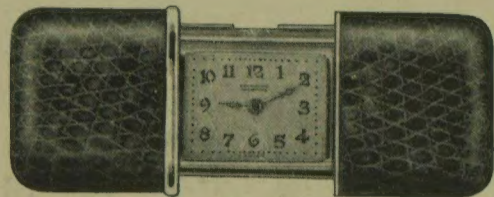
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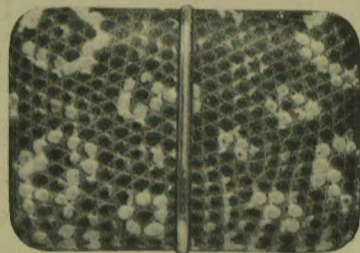
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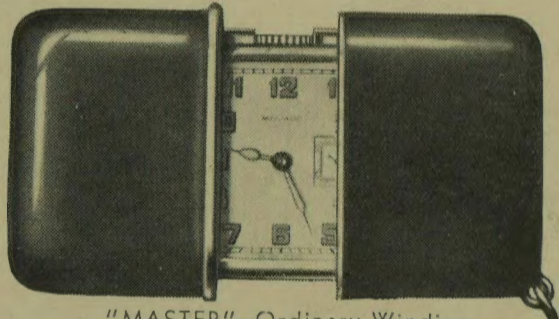
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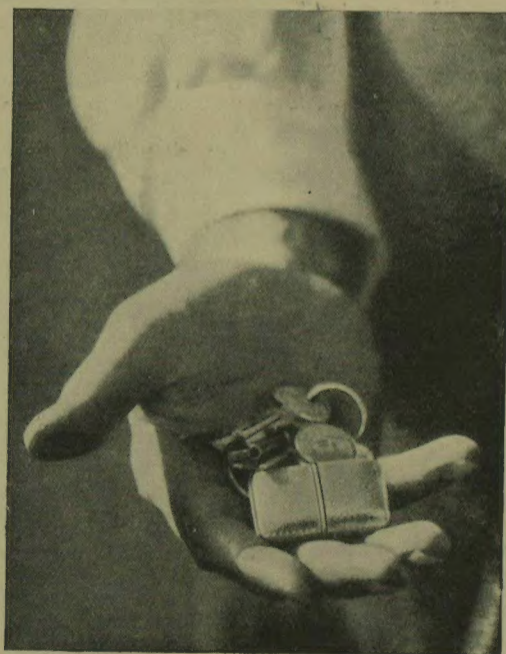
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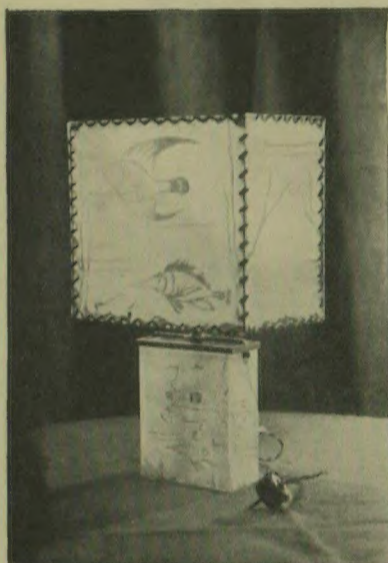
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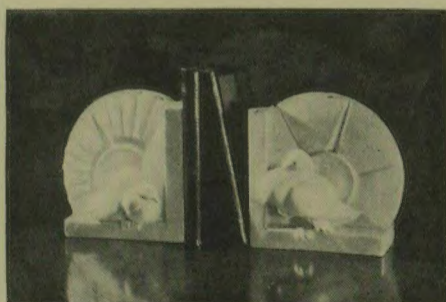
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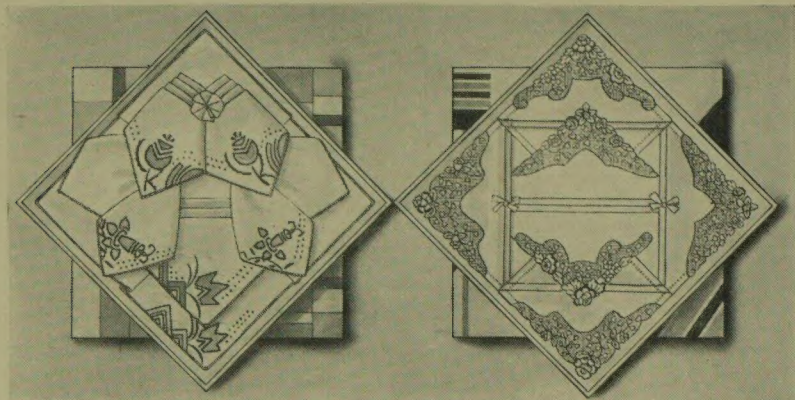


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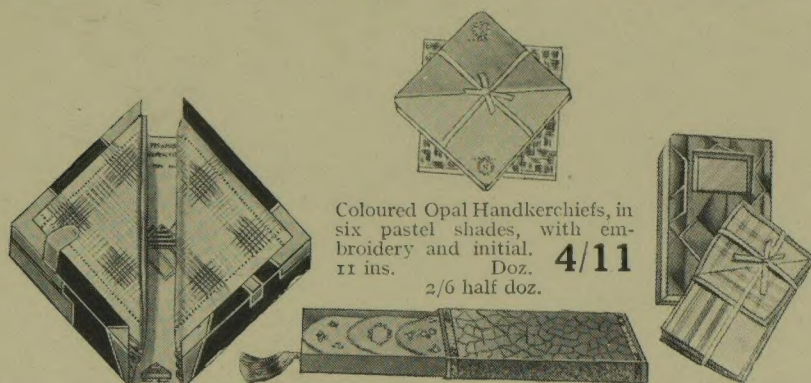
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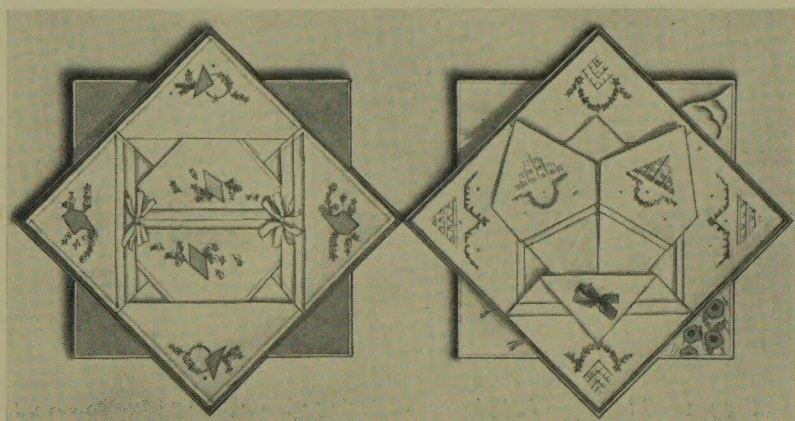


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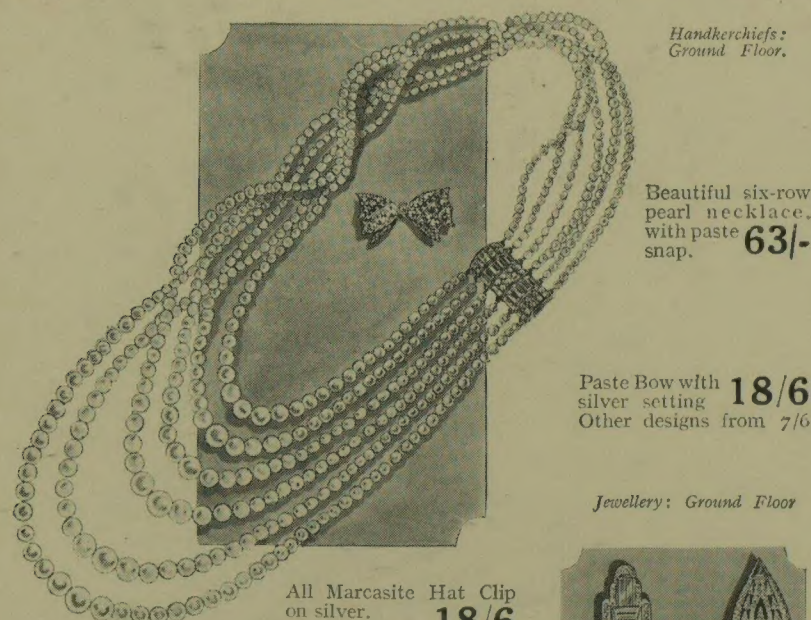
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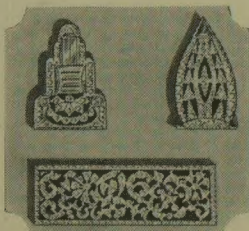
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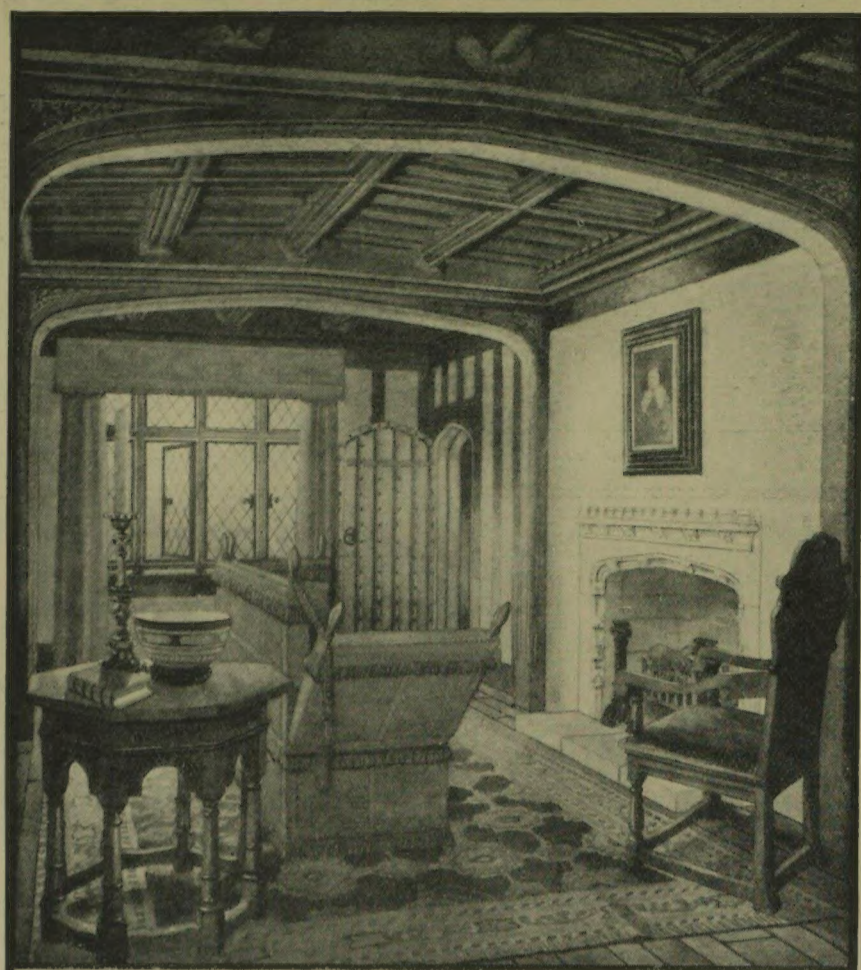
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, DECEMBER 6, 1930.

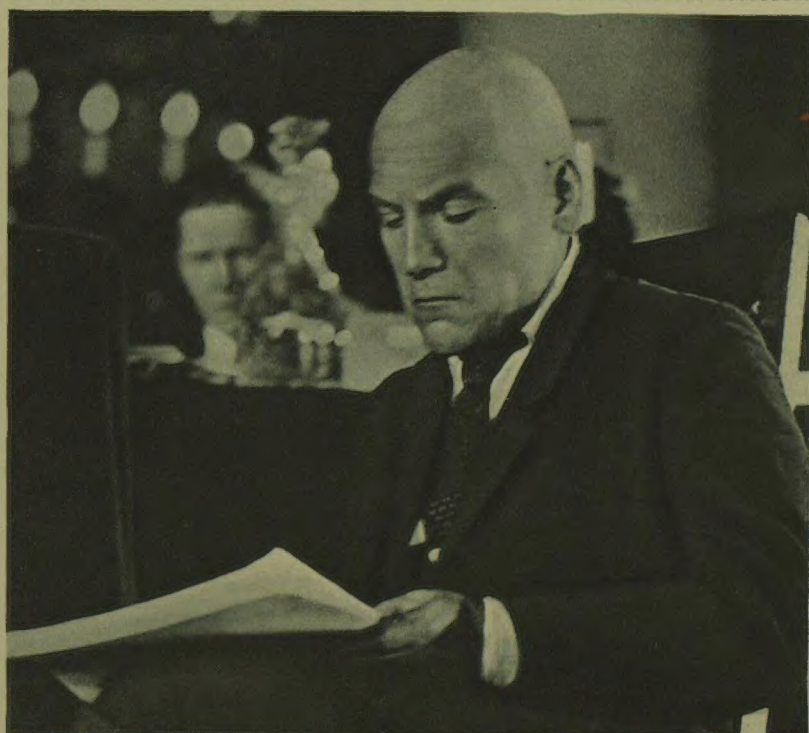
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A SPECTACULAR RUSSIAN TREASON TRIAL "MORE POPULAR THAN THEATRES OR THE OPERA": SEVEN OF THE EIGHT ACCUSED PROFESSORS AND ENGINEERS IN THE BRILLIANTLY LIT COURT HELD IN THE TRADE UNION HALL AT MOSCOW.



ONE OF THE ACCUSED BEFORE THE MICROPHONE OF A RECORDING APPARATUS FOR A TALKING-FILM OF THE PROCEEDINGS: M. KUPRIANOFF GIVING EVIDENCE AT THE TRIAL.



THE PUBLIC PROSECUTOR WHO CONDUCTED THE CASE FOR THE SOVIET GOVERNMENT: M. KRYLENKO LISTENING TO THE EVIDENCE OF PROFESSOR RAMZIN, ONE OF THE ACCUSED.

The trial of eight Russian professors and engineers accused of treasonable activities against the Soviet Government, and of attempts to wreck the Five Years Plan in the interests of counter-revolution, began in the Trade Union Hall at Moscow, on November 25, before over 1000 spectators. The scene was rendered spectacular by brilliant lighting effects, and apparatus had been installed for the production of a talking-film to record the proceedings. Free tickets were distributed to working men and women, to be used in relays, and the trial was described as

being more popular than theatres or the opera. Six of the accused—MM. Ramzin, Kalinnikoff, Charnovsky, Feodotoff, Laricheff, and Ochkin—refused the Court's offer of defending counsel; but the other two—MM. Sitnin and Kuprianoff—accepted the offer. The Public Prosecutor, M. Krylenko, stated that the prisoners had themselves agreed to expound the indictment and not dispute the accusations. As noted under a photograph of M. Ramzin giving evidence (on page 1004), a man cited therein as a leading negotiator was alleged to have died six years ago.



By G. K. CHESTERTON.

SOME years ago, I remember, there was a considerable row in England about a statue of Abraham Lincoln, presumably proposed as a sort of compliment to America. It was not the statue which now stands in London, but one which was considered less complimentary. There were the usual disputes in the newspapers and the clubs, and even in the streets, similar to those which raged round Mr. Epstein's effigy of Rima. But there was, at any rate to my mind, a very vital difference between the cases. Rima was already an artistic product in literature before she became any sort of product in art. And it was at least reasonable to maintain that the Rima of art was not even close enough to be a caricature of the Rima of literature. Ugliness of a kind may be a legitimate element in art, but it was not a particularly characteristic element of Hudson's art. An innovator in sculpture may be entitled to call new and abnormal monsters out of the native rock, but it would seem that they should be nameless as well as new. But if a sculptor were called upon to carve a medallion of Jane Austen in Winchester Cathedral, it seems arguable that the Dean and Chapter would have some right to complain if he carefully followed the cranial lines of Pithecanthropus or ornamented the lady with enormous tusks and claws. If even the most original of the modern artists were called upon to design a monument of Miss Mitford to stand in the modest marketplace of Our Village, his spirited design of a howling ape partly devoured by an alligator might give ground for criticism other than the strictly aesthetic. But if there really is a new anarchic artist who can create out of nothing a new abnormal monster, if there is an angle of artistic attack that could startle us with something utterly crude and yet creative, if there is an energy to be drawn from unfamiliar ugliness, and some style that shall be uncouth to the point of being uncanny, then I think that such a monstrosity would really be the best possible monument for Abraham Lincoln in London.

I was once concerned in a sort of controversy, in these pages, on the subject of Abraham Lincoln, in which I defended him from the charges of total abstinence, respectability, gentility, and the Anglo-Saxon spirit. As I explained at the time, I am a great admirer of Abraham Lincoln, but I am not an admirer of his admirers. I am not an admirer of the causes or the grounds or the spirit of their admiration. Perhaps I could best express my meaning by saying that, in the old original sense, it is not admiration at all. To admire is to wonder, and to wonder is to wonder at something strange. And no Englishman has even begun to appreciate Abraham Lincoln who has not begun by wondering at so utterly strange a stranger. If his statue is to stand in London, it ought to be the statue of a stranger; nay, almost of a strange animal. The statue ought to strike us with the same sensation as that of meeting a grizzly bear in the Green Park or a bison in Bayswater. The starkest chasms, the most abrupt angles, of advanced sculpture could hardly do justice to the abyss that separates his type from ours. He was a great man, like Confucius, and a good man, like Uncle Remus; but he represented things as remote as their black and yellow races. He was no more an Anglo-Saxon than an Anglo-Indian; it would be rather more rational to compare him to a Red Indian. But, in truth, he was something to which the most

staggering statuary could not do justice; something so separated from England that new planes and new dimensions of art would be needed to express the difference and the distance. He was an American.

I have lately been travelling in America, often lingering in small towns and wayside places; and in a curious and almost creepy fashion the great presence of Abraham Lincoln has continually grown upon me. I think it is necessary to linger a little in America, and especially in what many would call the most uninteresting or unpleasing parts of America, before this strong sense of a strange kind of greatness can grow upon the soul. What I mean is something quite indescribable, and I shall, of course, immediately attempt to describe it. To begin with, I am almost inclined to say that if the original unpopular sculptor only made Lincoln ugly enough, he was probably all right. The complaints against the statue were



THE MOSCOW TREASON TRIAL OF WHICH A TALKING FILM WAS MADE: THE PRINCIPAL PRISONER, PROFESSOR RAMZIN (ALLEGED TO HAVE CITED A DEAD MAN), GIVING EVIDENCE BEFORE THE MICROPHONE OF A RECORDING APPARATUS IN THE COURT.

The strangest feature of the spectacular treason trial at Moscow (illustrated on our front page) was the fact that the defendants made no attempt to prove their innocence. "The case against the eight professors and engineers" (to quote the "Times") "is based mainly on the confession and explanation of the principal prisoner, Professor Ramzin. The Tribunal and Ramzin had not then apparently been informed that Pavel Pavlovich Ryabushinsky had died in 1924, as Ramzin gave a detailed account of his alleged meetings in 1927 and 1928 with Ryabushinsky, who was declared to be the chief direct negotiator with M. Poincaré. At Thursday's sitting (Nov. 27) it was publicly admitted that Ryabushinsky died in 1924. The whole case had apparently collapsed." Later, the Court decided that the late M. Pavel Ryabushinsky should be replaced in the indictment by his brother Vladimir. M. Poincaré has disclaimed all knowledge of any plot. On December 1, in the House of Commons, Mr. Henderson announced that he had instructed the British Ambassador at Moscow to protest against "adverse and unfounded reflections on the late and present (British) Governments" made during the trial.

all to the effect that it was ugly; that the upper lip was long and simian, that the hands hung large and loose, that the attitude was that of an anthropoid ape. All that sounds excellent. But I will not affirm that the sculptor conveyed the secret of which I speak, for I am by no means certain that it could be conveyed. Curiously enough, I feel as if it could be conveyed better by landscape than by sculpture. It is the landscape of America that conveys it most vividly to me, especially all the landscapes that would probably be most carefully avoided by a landscape-painter.

The externals of the Middle West affect an Englishman as ugly, and yet ugliness is not exactly the point. There are things in England that are quite as ugly, or even uglier. A row of red brick villas

in the suburbs of a town in the Midlands is, one would suppose, as hideous as human half-wittedness could invent or endure. But they are different. They are complete; they are, in their way, compact; rounded and finished with an effect that may be prim or smug, but is not raw. The surroundings of them are neat, if it be in a niggling fashion. But American ugliness is not complete even as ugliness. It is broken off short; it is ragged at the edges; even its worthy objects have around them a sort of halo of refuse. Somebody said of the rugged and sardonic Dr. Temple, once Archbishop of Canterbury: "There are no polished corners in our Temple." There are polished corners in the English suburb, even if they are only varnished corners, vulgarly and greasily varnished corners. But there are no polished corners even in the great American cities, which are full of fine and stately classical buildings, not unworthy to be compared to temples. Nobody seems to mind the juxtaposition of unsightly things and important things. There is some deep difference of feeling about the need for completeness and harmony, and there is the same thing in the political and ethical life of the great Western nation. It was out of this landscape that the great President came, and one might almost trace a fanciful shadow of his figure in the thin trees and the stiff wooden pillars. A man of any imagination might look down these strange streets, with their frame-houses filled with the latest conveniences and surrounded with the latest litter, till he could see approaching down the long perspective that long ungainly figure, with the preposterous stove-pipe hat and the rustic umbrella and deep melancholy eyes, the humour and the hard patience and the heart that fed upon hope deferred.

That is admiring Abraham Lincoln, and that is admiring America. It is when the stranger has absorbed all the strangeness that he begins to understand a goodness that is not a mere imitation of the goodness of Europe or of England; something that an American writer has lately and very truly called "the folks ideal," expressed in an astonishing acceptance of the most incongruous people as "folks," a toleration of human beings in their shirt-sleeves, which is infinitely more distant and difficult than any pagan ranting about mere nakedness; an acceptance of humanity in obtuse angles and awkward attitudes, a thing altogether indescribable in English, except that it may be vaguely and faintly adumbrated in those two words "Abraham Lincoln."

Nowhere else in the world could a man of exactly that type have been a great man; he would at best have been a good man, generally derided as an exceedingly dowdy sort of dunce or failure. It is the real glory of that great democracy that it did draw out the capacities of such a man and turn him into a democratic leader; a demagogue who was not a dandy or a sham gentleman, or, for that matter, a real gentleman; not a cynic or one condescending to the common people, but one all the more great for a streak of something that was common. These are the sort of tasks that really await those who would reconcile the nations. But it will certainly never be done by putting up an ideal statue of old Abe, with a cricket-bat in one hand and an Anglo-Saxon grammar in the other, as a type of Character as formed by our English public schools.

## THE RULER OF ROUMANIA AND HIS HEIR: EX-KING PHOTOGRAPHS KING.



THE ONLY SON OF KING CAROL AND QUEEN HELEN SNAPS HIS FATHER: THE CROWN PRINCE MICHAEL AND KING CAROL II.

Last week, it will be recalled, we published a photograph of King Carol II. and his son and heir, the Crown Prince Michael (formerly King Michael I.), Prince of Alba Julia. That was taken on a formal occasion—the recent opening of the Roumanian Parliament in Bucharest. Here we present a photograph taken on a more intimate occasion, a picture of more than usual interest at the moment, when it is rumoured, apparently with good cause, that there is no longer any possibility of a reconciliation between King Carol and Queen Helen; that her Majesty has decided to reside permanently outside Roumania, returning only now and then to see the Crown Prince; and that his Majesty has made up his mind to marry again, choosing a lady of royal rank, although, it is said, he has no

definite plans. Meantime, M. Argetolanu, formerly Minister of the Interior, has said, in an interview with a representative of the newspaper "Universul": "The divorce [between King Carol and Queen Helen] is a fact and remains absolute"; adding: "The divorce was not applied for by King Carol, but was pronounced in the face of his opposition." The marriage of King (then Prince) Carol and Princess Helen of Greece took place on March 10, 1921, and their son, Michael, was born in the same year. Prince Michael was proclaimed King of Roumania on July 21, 1927, after the death of his grandfather, King Ferdinand I. Prince Carol returned from exile on June 6, 1930, and was proclaimed King on the 8th, duly taking the Oath of Accession before the two Houses of Parliament.



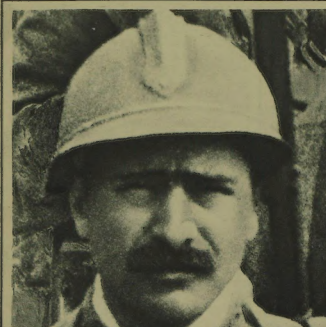
RUSSIA: PEACE STRENGTH—1,200,000 MEN.

## A GERMAN VIEW OF DISARMAMENT: THE STRENGTHS OF EUROPEAN ARMIES

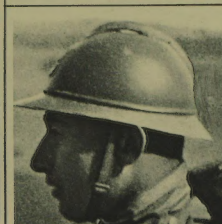
ACCORDING TO A COMPARATIVE TABLE OF STATISTICS PREPARED BY THE "BERLINER ILLUSTRIRTE ZEITUNG," SHOWING THE RESPECTIVE TOTALS IN MAN-POWER, TANKS, AND AEROPLANES.



FRANCE: PEACE STRENGTH—650,700 MEN.



ITALY: PEACE STRENGTH—638,300 MEN (ARMY AND MILITIA).



POLAND: PEACE STRENGTH—299,041 MEN.

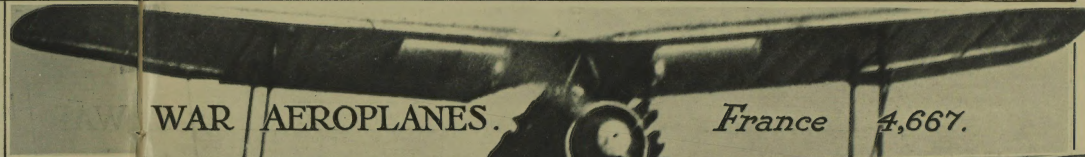


GREAT BRITAIN: PEACE STRENGTH—186,100 (and 180,227 Territorials).



GERMANY: PEACE STRENGTH—170,000 MEN.

IN publishing these statistics, our German contemporary, the "Berliner Illustrirte Zeitung," gave the following general title: "The Equipment of the Others after over a Dozen Disarmament Conferences: an Exposition in Pictorial Diagrams." The preponderance of man-power in Russia is very noticeable.



WAR AEROPLANES.

France 4,667.

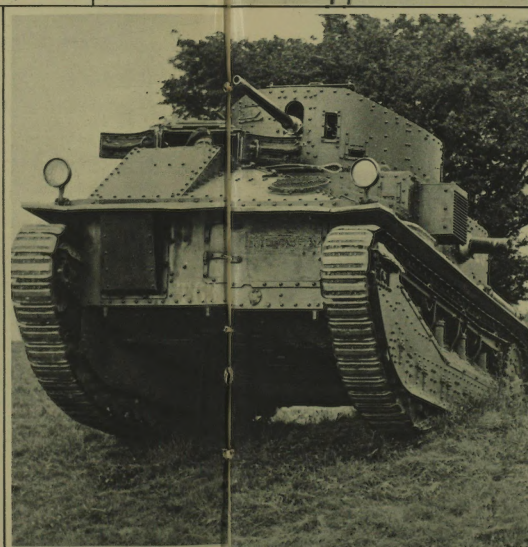
Great Britain 1,547.

Russia 1,400.

Italy 1,160.

Poland 1,000.

Germany 0.

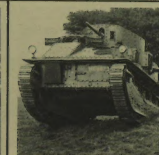


FRANCE: STRENGTH IN TANKS—250.

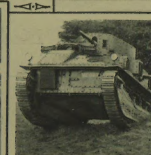
A FORM OF WAR MATERIAL OF WHICH GERMANY HAS NONE.



RUSSIA: STRENGTH IN TANKS—250.



ITALY: STRENGTH IN TANKS—250.

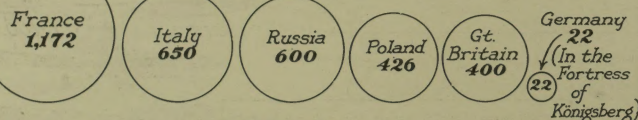


GREAT BRITAIN: TANKS—200 (AND 150 IN COLONIES).

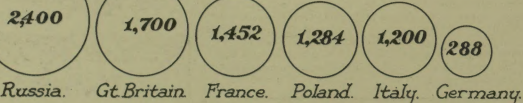


POLAND: STRENGTH IN TANKS—100.

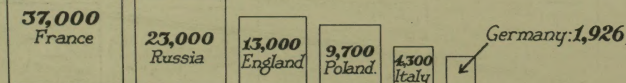
## HEAVY GUNS.



## LIGHT GUNS.



## MACHINE GUNS.



ARTILLERY OF THE CHIEF EUROPEAN ARMIES: RELATIVE STRENGTHS OF FRANCE, ITALY, GREAT BRITAIN, RUSSIA, POLAND, AND GERMANY IN HEAVY GUNS, LIGHT GUNS, AND MACHINE-GUNS, AS CALCULATED BY THE "BERLINER ILLUSTRIRTE ZEITUNG."

We give the above figures (representing comparative strengths of the chief European Powers in men, guns, tanks, and aeroplanes) exactly as they appeared in the "Berliner Illustrirte Zeitung," obviously to show Germany's relative weakness in man-power and artillery, and entire lack of tanks or military aeroplanes. Other authorities differ from the statistics as given in the "Berliner Illustrirte Zeitung," the discrepancies being partly due, no doubt, to a different basis of reckoning. For example, in the "Daily Mail Year Book" for 1931 we find the following particulars: "FRANCE. The strength of the Army in 1930 was 317,000 men, with 151,000 Colonial troops in addition, and 33,300 Gendarmes. . . . The French tank strength is 2640 light and 120 heavy machines.—GREAT BRITAIN. In 1930 the regular force was 199,428 men. The strength of the Territorial Army was 137,723. The Tank Force has been reduced to four battalions of 52

machines each.—ITALY. The peace establishment is 251,000 men. The Volunteer Militia numbers an additional 326,000. The Air Force in 1930 had 2100 machines, to be raised in the near future to 4500.—RUSSIA. The Bolshevik Red Army is nominally about 842,000 men. There is on paper a big air force, which probably has some 600 efficient machines.—POLAND had, at the opening of 1930, 253,000 men under arms, with a total war strength of 1,200,000 men. In addition, a frontier guard for customs and police duty on the Soviet frontier numbers 20,613 men. The air service has 500 machines, with 30 flying-boats.—GERMANY. Though nominally disarmed, Germany has over 6,000,000 officers and men who served in the war, with thorough training and experience; and very large irregular forces still exist. As civil aviation is permitted, it is being developed rapidly with machines which could be converted into bombers and scouts."

# The World of the Kinema.

By MICHAEL ORME.

## INTERIORS.

SCREEN-DRAMA, in spite of the accession of sound, remains a pictorial art, an entertainment plastically presented and one-dimensional. The screen itself is a canvas on which the producer places his figures, his groups, his inanimate foregrounds, in the same manner as the painter places his compositions. Consequently the producer's backgrounds should not be treated merely as an effective photographic setting to his actors, but as a harmonious and integral part of his picture, a complement in line and feeling, just as the painter's is in line, feeling, and colour. Nor will the coming of the stereoscopic film, so often heralded of late, bring about any drastic changes in this respect, since its three-dimensional effects will be based on illusion. The unity between the actors and their settings will remain—a unity far greater even than on the stage.

These facts would appear to be platitudinous and even elementary were it not that several films of recent vintage bear evidence to the contrary. The close co-operation which should exist between the scene-designer and the costume-designer is not apparent from the results achieved, whilst all too often the producer seems to have been satisfied with a background that is just a background, not a definite contribution to the atmosphere and intention of the picture.

In the days of the silent screen, producers like Murnau and Lang brought the value of backgrounds into high prominence. It is, as I have said, a fallacy to suppose that the addition of dialogue—over-rated, in any case, as a genuinely kinematic attraction—has lessened the importance of settings. Yet really interesting interiors, especially in our home-grown films, are still in the minority, and all too often a jarring detail or the lack of harmony between the dresses and their backgrounds lessens the pictorial balance of the production. It is useless to design a charming frock for a "star"—one of those fluffy crinolined translucencies, let us say, that billow so engagingly around a slim young figure—and then expect it to look well against a dull, unimaginative set. Dresses and *décor* have always gone hand in hand, and a Watteau beauty without her ebulliently rococo frame would seem most sadly *dépaysée*. There has been, of late, a distinct improvement in the dressing of our feminine leads, though that charming touch of sophisticated exaggeration, so valuable to the optics of the screen, still appears to remain the secret of Hollywood dress-designers. But the pictorial quality of some skilfully-devised dresses which have been seen in recent British films has, in several cases, lost its full effect, and even, occasionally, its justification, because their note has been out of tune with the room in which they appeared.

Leaving aside the elaborate settings of revues, wherein the scenic artist may—and does—let imagination run riot, sometimes with merely dazzling, and other times with entrancing results, an interior should be unobtrusively beautiful and equally unobtrusively correct. The piled-up paraphernalia of the conventional "artist's studio" of the screen is as little suggestive of the real thing as is that overloaded, over-decorated, over-furnished home of the wealthy which all film-goers know so well. The ideal "interior" on the screen should be, I think, as simple as the subject-matter permits; yet its simplicity and its few details should achieve distinction, on the one hand, and establish the required atmosphere on the other. That superlative degree of polish first attained by American producers, and now, happily, emulated in some of our British pictures, is not merely a matter of money and camera-work, but the outcome of a very careful selection of ornamentation and a natural sense of "pattern"—by which I mean the pattern created by the lines of furniture, setting, and dresses. Hollywood can go hopelessly wrong over "interiors" other than American. We have all laughed at the "baronial halls" of English aristocrats in the vicinity of Westminster, with

glimpses of Big Ben through mullioned windows. But, on the other hand, Hollywood sets its best comedies in charming and well-designed rooms. I call to mind an English play, adapted for the screen and filmed in America, with a perfect setting for its fastidious heroine. On the broad mantelpiece there



MR. CHARLES LAUGHTON AS AN ARCH-VILLAIN OF ORIENTAL EXTRACTION: THE FAMOUS ACTOR (ON LEFT) IN "DOWN RIVER."

"Down River," a new Gaumont "talkie," is now being filmed, with Mr. Charles Laughton as the arch-villain, Grossman, a scoundrelly chief of smugglers. The excellence of the actor's make-up will be noted. In the thrilling scene here shown, Grossman (Mr. Laughton) and one of his victims (Miss Jane Baxter) are seen aboard the "Yangtze," the smugglers' floating stronghold.—[By Courtesy of Messrs. Gaumont.]

was but one ornament, a highly-polished statuette, exquisite in line, which caught the light on its sleek surfaces in an admirably cool and remote fashion. That single statuette was invaluable in its response to a definite mood. Only a few days ago I saw an English production which introduced us to the rooms of a titled man-about-town. It was solidly furnished enough in an ordinary way. Again the mantelpiece boasted a piece of statuary, this time a bronze—apparently. Clumsy in outline, and of no



THE CHIEF VILLAINS OF THE PIECE: BLIND RUDLEY (MR. NORMAN SHELLEY) ESTABLISHES CONTACT WITH GROSSMAN (MR. CHARLES LAUGHTON—ON RIGHT) IN A WAPPING PUB, IN "DOWN RIVER."

By Courtesy of Messrs. Gaumont.

decorative merit, it looked the sort of thing that might be dear to a seaside landlady's heart. It may have cost a lot of money, but it effectually destroyed the atmosphere of the room, and was totally alien to the character of its temporary owner.

It may be argued that the average film-goer

takes no note of such details, that the "play's the thing," and that an unattractive ornament or an ill-chosen cushion matters not a jot if the drama or the comedy be to his liking. To which I would answer that on the screen every detail is *part* of the drama or the comedy, and that the average film-goer is quick to respond to the excellent result of a harmonious whole. Much of the success of Mr. Hitchcock's production, "Murder!" for instance, could be traced to his well-planned interiors: the dignified solidity of Sir John's library; the pathos of the accused girl's little bed-room, with its array of modest trifles on the deep window-sill. Whilst a tendency to over-emphasise inanimate surroundings presents its own pitfalls to one or two clever producers, the importance of distinctive composition, of eloquence, if I may be allowed the word in this connection, in screen-interiors cannot be over-estimated. I should like to see the very best of our decorative artists, scene and costume designers, in close collaboration in our studios.

## A FILM WITHIN A FILM.

The advent of screen sound and speech has inevitably disqualified more than one technical device beloved of silent producers. Of these the "flash-back" was one of the first to be relegated to the mental drawer which scenario-writers and directors of the new era have labelled "rare"—in the sense of infrequent rather than for constant use.

There has, however, been recently and privately shown a British film—due shortly for public presentation at the Alhambra—which, while it frankly reverts to the old method of showing a picture within a picture as far as visualisation is concerned, confines, for the first time, the use of sound and speech to explanatory comment on the inner story and its characters. The method has, of course, been often and successfully employed before in the case of travel and "animal" films. But its use in connection with direct and dramatic narrative came as something fresh to me in "Such is the Law"—a picture that, apart from this particular technical aspect, has the additional interest of being the first talking-film produced at the Stoll Studios, and the first in which Lady Tree has appeared. It is recorded, too, by a new British process that compares favourably, if not always equally, with those of other countries.

Experimentally, the film is something of a milestone; for in it sound and speech are completely static, silence entirely kinematic. By this I do not mean to imply a desire that all future screen productions should be treated in exactly the same way, and certainly not at such length as that to which Mr. Sinclair Hill has stretched his present material. But I do applaud his definite and specialised attempt to make speech the servant of sight and movement. His actual medium is simplicity itself. The film opens with the planning of an elopement, followed by our introduction to a group of people awaiting a summons to the dinner-table. At the instance of the hostess—the mother of the girl concerned—conversation centres round a recent divorce case. Two lawyers present retail, in turn, their versions of the case. With the recounting of their stories the scene fades into a silent picturisation of what they are telling, through which comes the voice of the unseen commentator in the drawing-room. At the end, past and present become one in sound and sight. At the door appears the co-respondent of the silent story. But the girl who has heard, and we who have seen, know now that he and her lover are one, and the same. The mother's purpose of estrangement between them is accomplished. The film ends sharply and effectively with the movement

of the guests to the dining-room. As the servant closes the door upon them we hear one sentence that rounds off the inner story, left unresolved in the previous sequence—a spoken caption that leaves the man to silence, the girl to fortunate disillusionment before it is too late.

# THE CAMERA AS RECORDER: RECENT EVENTS BY PHOTOGRAPHY.



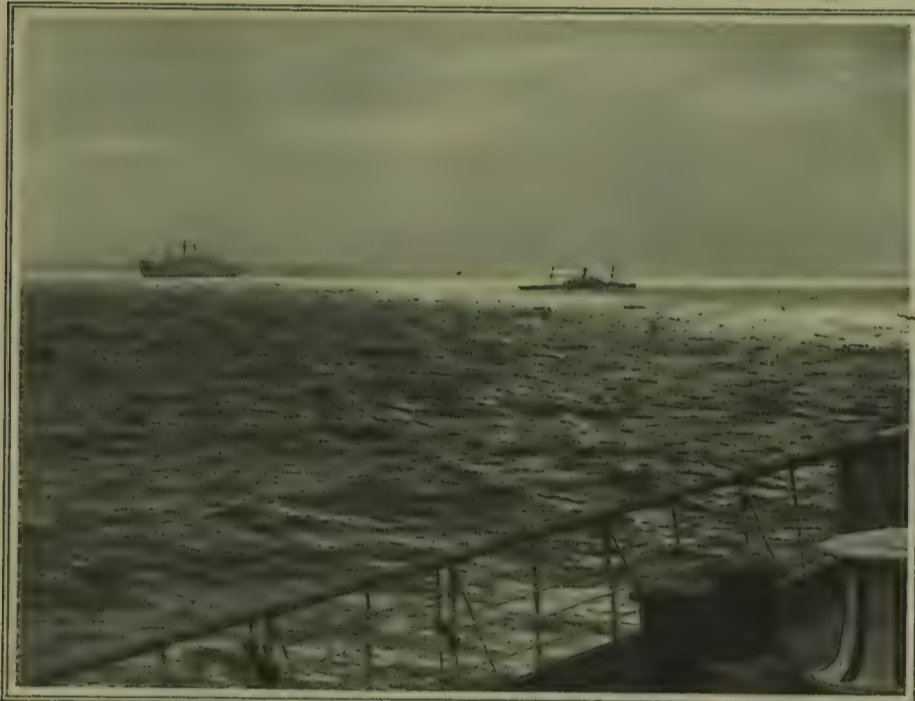
AFTER THE ATTEMPT MADE TO ASSASSINATE HIM: MR. HAMAGUCHI, THE JAPANESE PREMIER (CENTRE; WEARING GLASSES), BEING CARRIED AWAY, BADLY WOUNDED. As noted in a previous issue, when we published a portrait of Mr. Hamaguchi, the Japanese Prime Minister was shot and seriously wounded in the Central Station at Tokio on November 14, while he was waiting for a train to take him to Okayama for the Army Manœuvres. We now reproduce two dramatic photographs taken in the station: one showing the removal of

(Continued opposite)



AFTER SHOOTING MR. HAMAGUCHI: TOMEIO SAGOYA BEING DRAGGED FROM THE STATION BY POLICE AND THE PREMIER'S BODYGUARD.

Mr. Hamaguchi, who collapsed after receiving a shot in the abdomen, fired at point-blank range by a certain Tomoe Sagoya, a young man of twenty-three: the other showing his assailant being dragged from the station by his kimono by police and the Premier's bodyguard (seen without hat). After there had been two transfusions of blood, Mr. Hamaguchi's position was so far secure that the Japanese Embassy considered his recovery likely if there were no unexpected complications.



THE "OVIDIA" SEEN SINKING IN MID-ATLANTIC FROM THE DECK OF THE "MAURETANIA," WHICH RESCUED HER CREW: THE ILL-FATED VESSEL; WITH THE U.S. LINER "AMERICA" (IN THE BACKGROUND) STANDING BY.

Several vessels, including the "Mauretania," received the S.O.S. message sent out by the "Ovidia" to the effect that she was sinking. Owing to her superior speed, the "Mauretania," which was 216 miles away, arrived before either the "America" or the "Endicott," American vessels which also heard the summons. By the time the "Mauretania" came up, the "Ovidia" was almost awash, and listing

(Continued opposite)



AFTER HER CREW OF TWENTY-SEVEN AND THE CAPTAIN'S WIFE HAD BEEN TRANSFERRED TO THE "MAURETANIA": THE SWEDISH STEAMER "OVIDIA" ABANDONED AND SINKING IN MID-ATLANTIC.

heavily, while her crew had already taken to the boats. The "Mauretania" stood by for an hour till Captain Carlsson, of the "Ovidia," decided to abandon ship. At the end of another hour the "Mauretania" had completed the transference of the crew of the "Ovidia" so successfully that not even the ship's cat was left on the doomed vessel.



AFTER A SUCCESSFUL RESCUE—WHICH INCLUDED EVEN THE SHIP'S CAT—BY THE "MAURETANIA": THE CREW OF THE "OVIDIA"; WITH CAPTAIN CARLSSON SEEN TO THE RIGHT OF HIS WIFE.

As to the second of these two photographs, it should be recorded that the twenty-fifth anniversary of King Haakon VII.'s election to the Norwegian throne was celebrated at Oslo on November 25. In the photograph are (l. to r., back row) Prince Gustav of Denmark; Prince George of England; King Christian of Denmark and Iceland; King Haakon of Norway; and Crown Prince



A GROUP INCLUDING PRINCE GEORGE: ROYAL HOSTS AND GUESTS PRESENT AT THE CELEBRATIONS OF THE TWENTY-FIFTH ANNIVERSARY OF THE ACCESSION OF KING HAAKON VII. OF NORWAY.

Olaf of Norway; and (front row) the Queen of Norway; Princess Thyra of Denmark; the Queen of Denmark and Crown Princess Martha of Sweden. King Haakon (formerly Charles Prince of Denmark) was elected King of Norway in 1905. He married a sister of King George V., who was represented at the present celebrations by Prince George.

# THE WORLD OF SCIENCE.

## SOME CURIOUS FACTS ABOUT EYES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE first systematic zoologist of whom we have record was Adam, for we are told that he "gave names to all the cattle and to the fowls of the air, and to every beast of the field," and that "whatsoever name Adam called every living creature, that was the name thereof." Nevertheless, to this list the modern zoologist has added hundreds of thousands of names. And these names, as in the traditional beginning, were bestowed according to the external characters of the creature under examination. These same external characters afford, for the most part, the material used by the evolutionist in formulating his theories as to the inter-relationships of animals or of the fashioning of their bodies. In considering, for example, the adjustments which have taken place to transform a terrestrial into an aquatic animal, or a burrowing or a climbing animal, he considers, all too commonly, little else but the external form.

The conventional explanation of these changes of form is that they are due to the action of "Natural Selection." Small variations from the type, now in this direction, now in that, are almost universal, and they are regarded generally as inconsequent or spontaneous variations, but which, nevertheless, having manifested themselves, have to run the gauntlet of "Natural Selection." That is to say, some one or other of such variations may give its possessor an advantage over its kin in the struggle for existence. And this advantage, increasing in every succeeding generation, will at last bring about the extinction of the "have-nots." That is a simple and, to some degree, satisfying explanation of a very complex problem. To-day, however, the "sweet reasonableness" of this theory no longer appeals, though

however, may be materially changed after the subject has been reconsidered in this light.

For the sake of what follows, it would be well to remember that the eyeball is a spherical body, with a dense, fibrous outer wall. The coloured area, exposed when the eyes

direct vision, receiving the image projected through the lens of the eye. This macula is commonly known as the "yellow spot," since that is commonly its coloration. In the dark-skinned negro the retina is of a chocolate colour, the disc of a richer yellow, and the macula of a dark chocolate, with a central white spot; while both the disc and the macula have a very conspicuous network of nerve-fibres surrounding them. Having regard to these differences, we may ask: Does the negro see the world as we see it? The great apes and the monkeys have a retina of this type, but presenting in the different genera very conspicuous differences in the details of the blood-vessels, disc, and macula. But, save man and the ape tribe, in no other animal does the retina display a macula. And this because no other animals have parallel vision when the eyes are at rest.

In this matter of the colour of the retina there is so wide a range of difference among various kinds of animals that I can cite but one or two instances. Thus, in the seal, it is of a brilliant pale yellow, sprinkled with small green dots. The disc is brownish-red with a green border. In the hyena it presents three zones—golden, green, and purple. More striking still is that of the African elephant (Fig. 3), wherein it is of a pale straw colour, covered with an immense number of irregular, or bent, brownish rod-like patches; and, it will be noticed, the only visible retinal blood-vessels are minute branches at the margin of the disc. Another strange type is that of

the Australian fruit-bat, wherein it is of a light terra-cotta, uniformly covered with small black dots, and no blood-vessels of any kind are seen.

The disc is by no means always circular. In our red squirrel, for example (Fig. 1), this disc is of enormous size, stretching around the cavity in the form of a long white bar, fringed with scarlet blood-vessels. To go on describing further variations on this theme—and they are many—without the aid of coloured illustrations, would be wearisome. Let me end, then, with a word as to what we call "eye-colour"; referring, of course, to the coloration of the iris. This presents some curious features. Why, for example, are the eyes of immature great-crested grebes of a beautiful straw-yellow, while in the adult they are of a rich carmine? Similarly, the eyes of immature herring and black-backed gulls are brown; of the adults straw-yellow. One might multiply instances of this kind, displayed by birds and other creatures, by the hundred. But what interpretation are we to give of the fact? Has this striking change of coloration during the lifetime of the animal any bearing on acuity of vision, or is it merely an "idiosyncrasy of development"? It is worth noting that the eyes of the nocturnal brown and barn owls are of such a deep hue as to appear black; while those of the little owl, short-eared owl, and eagle owl, for example, which are not nocturnal, are of a glorious golden-yellow.



FIG. 2. PART OF THE RETINA OF A DARK-EYED ENGLISH GIRL: THE BLOOD-VESSELS EMERGING FROM THE YELLOW DISC ON THE LEFT; AND THE SENSITIVE SPOT, OR MACULA, ON THE RIGHT.

The blood-vessels for the nurture of the eye emerge from the oval disc, in life yellow, on a red background. To the right is seen a circular area with a central darker spot, surrounded by a delicate nebula of nerve-threads; this is the macula, the most sensitive part of the eye and the seat of direct vision.

most of us still regard "Natural Selection" as a potent agency in evolution, but by no means the only agency.

But this by the way. What is in my mind just now is not so much the values of rival theories of evolution as the nature of the evidence taken in the construction of such theories. Too commonly, as I have remarked, this is taken from purely superficial characters—spines or scales or teeth, or some striking peculiarity of the body as a whole. But that the responses of an animal to its external environment may often be due to quite unsuspected internal peculiarities of structure, having, apparently, no relation to the conditions imposed by the outer world, few seem to realise.

I have recently had occasion to pay some attention to the *fundus oculi* of the mammals; that is to say, of the inner wall of the eyeball. Some years ago, Dr. Lindsay Johnson made a very extensive study of this region of the eye in all sorts of vertebrates, but especially in birds and mammals; and he brought to light some profoundly interesting facts of the kind I have just referred to. As matters stand to-day, they may seem to have no very direct bearing upon problems of evolution; at any rate, it would be difficult to say what bearing. This view,

are seen in the living animal, is formed of a perfectly transparent bowl-shaped tissue known as the "cornea," which projects slightly beyond the rest of the eyeball. These boundary-walls enclose a chamber divided into two portions. The hinder and larger is filled with a translucent, jelly-like substance known as the "vitreous humour." Interposed between it and the outer chamber formed by the cornea is the double-convex lens, as clear as a piece of glass, which, indeed, it resembles. And between this and the cornea there is a cavity filled by a fluid known as the "aqueous humour." The colour of the eye, as we see it, is due to pigment contained in the circular curtain surrounding the lens, which we call the "iris." The black "pupil" of the eye is an optical effect, for we are looking through the transparent lens on to the dark background of the retina. The image of external objects is passed through the lens, and by it brought into focus on the hinder wall of the eyeball, which is furnished by delicate nerves contained in a tissue known as the retina. This is of so complicated a nature that if I were to attempt to explain it, I should have no room wherein to say what I set out to say.

Dr. Lindsay Johnson, I remarked, made, by means of the ophthalmoscope, an exhaustive study of what he called the *fundus oculi*, but which may here be simply called the retina—the lining of the eyeball. He found that in its coloration and blood-supply, and in the form of the "disc" and the "macula," presently to be described, there is a most astonishing variety. And though certain types of coloration and disc-form are peculiar to certain groups, there are many curious and inexplicable exceptions to the rule. Have these differences any bearing on the evolutionary history of the animals concerned? What is their interpretation? The human retina, he showed, presented at least five types; that of the negro recalling more nearly that of the chimpanzee. Further exploration will doubtless reveal further racial differences.

In Fig. 2, the retina of a dark-eyed English girl is shown, and it will be noticed that the blood-vessels for the nurture of the eye emerge from an oval disc, yellow in life, on a red background. To the right is a circular area, with a central darker spot, and surrounded by a delicate nebula of nerve-threads. This is the "macula," the most sensitive part of the eye. It is the seat of

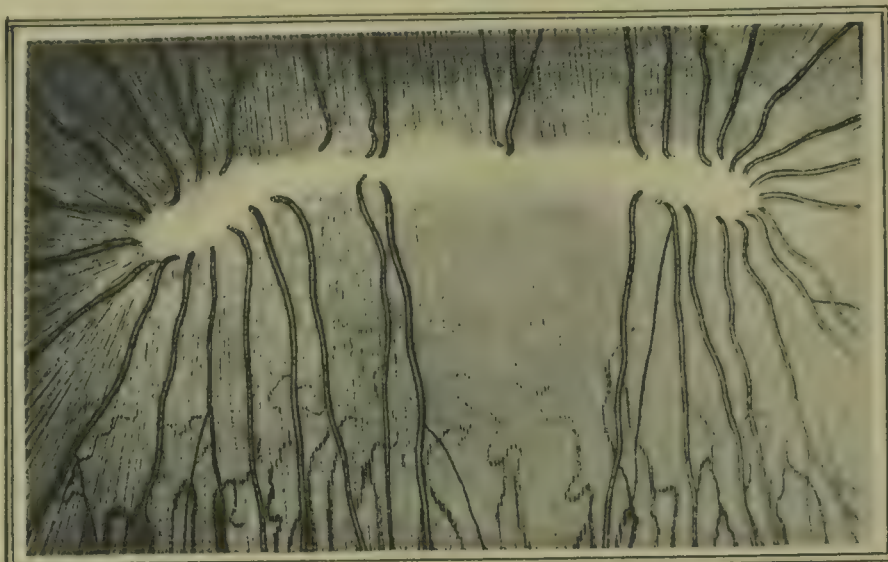


FIG. 1. PART OF THE RETINA OF A COMMON RED SQUIRREL: A TYPE WITH AN ELONGATED "DISC," IN THE FORM OF A LONG WHITE BAR, SEEN FRINGED WITH SCARLET BLOOD-VESSELS.

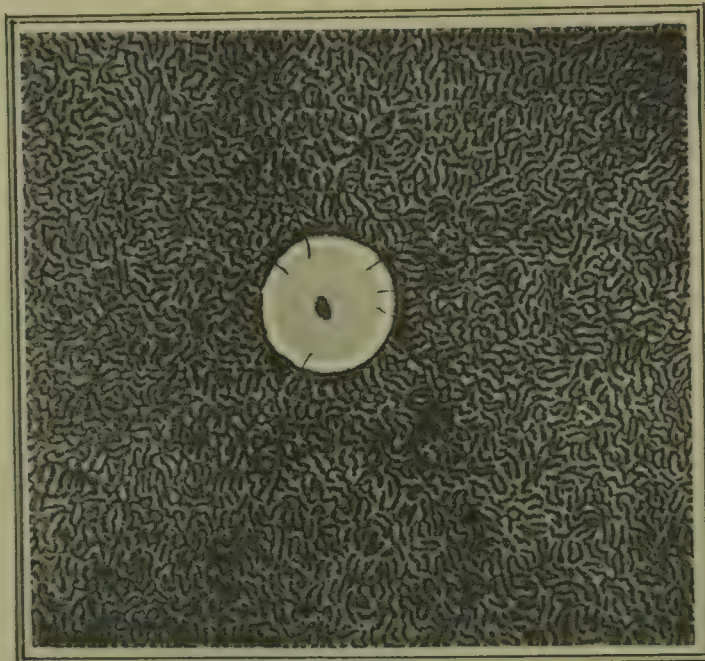


FIG. 3. PART OF THE RETINA OF AN AFRICAN ELEPHANT: ONE OF THE MANY REMARKABLE COLOURED TYPES OF RETINA KNOWN TO THE ZOOLOGIST.

The retina of the African elephant is of pale straw colour, covered with numbers of irregular, or bent, brownish rod-like patches; while the only visible blood-vessels are minute branches at the margin of the disc.

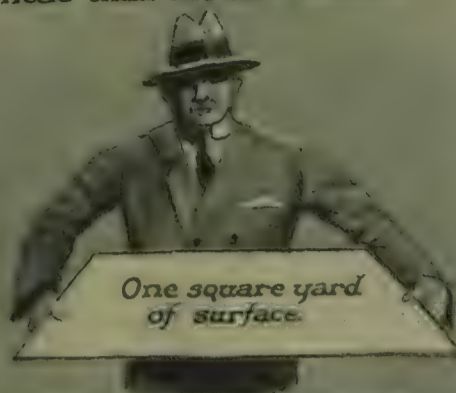
# WEIGHING AND MEASURING STARS: SIR JAMES JEANS' BROADCAST THEME.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM MATERIAL ISSUED BY THE CARNEGIE INSTITUTION OF WASHINGTON. (COPYRIGHTED.)

The heat given out by a star of the 13<sup>th</sup> magnitude radiates upon the whole of the United States no more heat than the sun radiates on one square yard of surface.

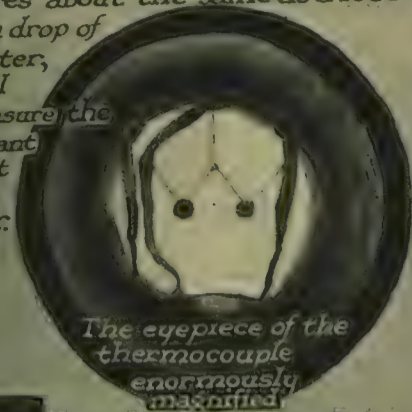


United States of America.



One square yard of surface.

Yet this little instrument, weighing complete with receivers & connecting wires about the same as a 1000<sup>th</sup> part of a drop of water, will measure the radiant heat of a star.



The eyepiece of the thermocouple enormously magnified.

## How the measurements are made.

Star.

In practice the thermocouple is mounted on a great 100 inch telescope which is trained upon the star to be examined. The rays of the star fall upon the concave mirror & are reflected on to one of the junction plates of the thermocouple.

Thermocouple

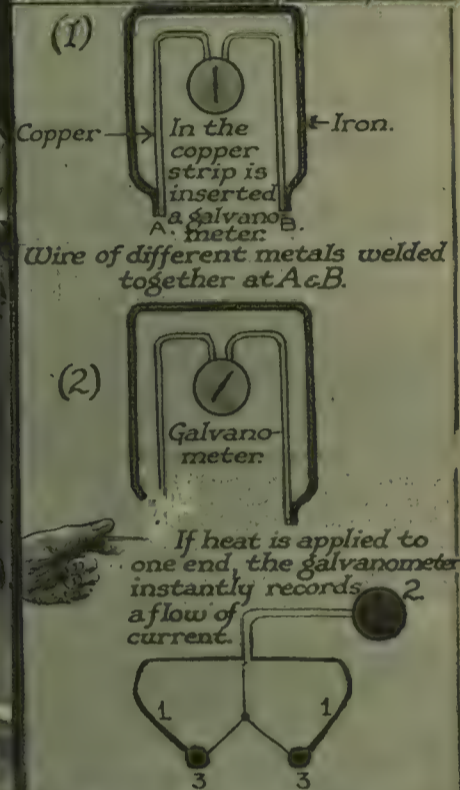
Mirror

The deflections of the galvanometer are and the temperature of the star ascertained with extreme accuracy.

The measuring instrument known as the thermocouple (marked X) seen mounted on the 100 inch telescope at Mount Wilson Observatory.



## How the thermocouple is operated



The essential parts of the instrument are as follows. Very fine wires of bismuth & an alloy of bismuth fused together (1) are connected to a galvanometer (2). Small metal plates fused over the junctions of the wires (3) catch the radiant heat from the star upon which the instrument is focussed. How by means of the thermocouple observers have been able to estimate the temperature of various regions of the Moon.

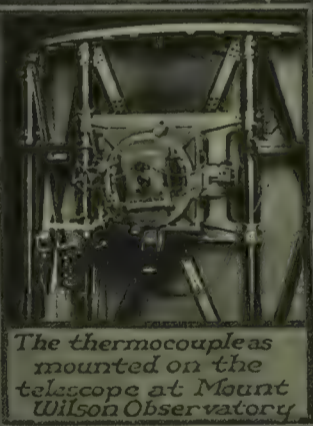
"Blue" hot stars do not necessarily give us the most heat. They radiate the most heat per unit of area, but a cooler star may be so much larger that its total radiation exceeds that of the hotter star.

(1) For instance, Sirius, which is a small hot star 2½ times the diameter of the Sun, gives us approximately the same amount of radiant heat as Betelgeuse.

Sirius

Betelgeuse.

(2) Betelgeuse is a cool star & over thirty times as far away from us, but owing to its enormous size (more than 200 times the diameter of the Sun) its radiant heat equals that of the hot star Sirius.



The thermocouples mounted on the telescope at Mount Wilson Observatory.



Owing to the lack of atmosphere, it has been found, the temperatures on the Moon are subject to enormous changes.

## MARVELS OF THE THERMOCOUPLE: A TINY INSTRUMENT, WEIGHING A 1000TH PART OF A DROP OF WATER, THAT MEASURES THE HEAT AND DIAMETER OF STARS AND PLANETS.

Sir James Jeans, the famous astronomer, followed up his recent lecture on "The Mysterious Universe" with a broadcast talk, on November 25, on "Weighing and Measuring the Stars." Very interesting in this connection are the above drawings that illustrate one of the latest marvels of Science—the accurate measurement of heat radiated by the stars; heat that comes to us through countless millions of miles of space. The wonderful little instrument used, called the Thermocouple, is extraordinarily sensitive and precise. It is employed with the 100-inch telescope at the Mount Wilson Observatory of the Carnegie Institution of Washington, and could detect the heat of a candle 100 miles away, were there no loss of heat due to absorption by the atmosphere. Stars just visible to the unaided human eye are of the sixth magnitude, but

this minute instrument measures the heat of stars of the thirteenth magnitude and 631 times fainter than the faintest star we can see. The illustrations show how the Thermocouple works. Two minute wires fused together with small metal plates over junctions coated with lamp-black and platinum-black are so connected electrically to the measuring instrument (or galvanometer) that currents produced when the junctions are heated separately flow in opposite directions and move the needle on a dial. A further marvel is that the Thermocouple weighs but one-tenth of a milligramme, or about one-thousandth of the weight of a drop of water. It is also used for measuring star diameters when a star's temperature and the total amount of energy radiated from it are known. Finally, the Thermocouple has taken the temperature of the Moon.

## THE FIRST PHOTOGRAPHS OF HIMALAYAN IBEX IN



1. THE FIRST STAGE OF THE STALK: THE IBEX APPEARING BEHIND A ROCK AND SEEN IN PROFILE, AT A DISTANCE OF ABOUT FIFTY YARDS, THE ANIMAL BEING UNAWARE OF THE PRESENCE OF THE PHOTOGRAPHER.



3. THE IBEX GOING UPHILL AMONG THE ROCKS: A PHOTOGRAPH TAKEN A LITTLE LATER THAN NO. 2, AT A LONGER RANGE—SHOWING THE CHARACTER OF THE GROUND TO BE TRAVERSED.



2. THE NEXT MOVE ON THE PART OF THE IBEX, BEFORE IT BEGAN CLIMBING THE ROCKS AGAIN: A PHOTOGRAPH TAKEN FROM BEHIND AT A RANGE OF A HUNDRED YARDS.



4. WITH A MAGNIFICENT IBEX HEAD MEASURING FORTY-FOUR INCHES: COUNT APPONYI AND THE ANIMAL WHICH HE PHOTOGRAPHED AND THEN SHOT AT THE LAST MOMENT.

These photographs of living ibex were taken by Count Henry Apponyi last May, during a shooting expedition in Ladagh, in the Kashmiri Himalayas. They are said to have aroused great interest in India, where it is regarded as a unique feat to get an ibex before the camera, especially at an altitude of about 17,000 feet. Although there exist many films of lions and tigers taken in the jungles of Africa and India, no sportsman, it is said, had hitherto succeeded in photographing ibex, as these animals are so difficult to stalk, and none had been able to approach near enough to take a snapshot. The Count attributes his success to the fact that, having already shot his first ibex, he was able to risk waiting to photograph the second one as it rushed by. He then shot it at the last moment as it was about to disappear behind a rock. Photograph No. 1 was taken just as the ibex appeared behind the rock sideways about fifty yards away, quite unaware of the photographer. No. 2 was taken at about 100 yards from behind. After this the ibex went uphill on the rocks, and, as it

## THEIR NATIVE HAUNTS: THE MOST ELUSIVE OF GAME.



5. THE LEAST APPROACHABLE OF HIMALAYAN GAME PHOTOGRAPHED IN ITS NATIVE WILDS AT AN ALTITUDE OF 17,000 FEET: THE IBEX SEEN ON THE SKY-LINE AT THE MOMENT BEFORE IT WAS SHOT JUST AS IT WAS ABOUT TO VANISH BEHIND THE ROCKS.

reached the skyline, photograph No. 5 was taken. After this it was shot. Its head is seen, held by the Count, in photograph No. 4. The measurement was 44 in. On page 1014 appears a photograph showing the total bag shot by Count Apponyi in the short period of seven weeks. It comprises 1 markhor, 2 ibex, 2 Ovis Ammon *Hodgsoni*, 3 bharal, and the rare Tibetan gazelle; also a urial (*shapu*), shot in the Salt Range at the end of April. This bag forms a complete collection of specimens of all the six types of game that inhabit the Kashmiri Himalayas. They were all obtained within a space of two months. First the markhor was shot in the Kajnagh Hills, west of Srinagar. Then the Count went east about 900 miles, mostly on foot, to Kadagh. The crossing of the Zoji-La Pass was extremely difficult, owing to a great snow avalanche. He was snowed up for four days before he could cross it. The ibex were photographed and shot east of Leh, and further east the three bharal. The two Ovis Ammon and the Tibetan gazelle, were bagged near the Tibetan frontier at Demchok, at about 19,000 feet.

# BOOKS OF THE DAY.

INDIA'S political future remains the question of the hour, and in studying it we must not neglect the testimony of books. Current newspapers provide us generously with the opinions of living authorities, but it is only in old files or posthumous works, unfortunately, that we have now available the views of one who was well qualified to pronounce on the subject. I refer to two chapters entitled "The Peril to India," included in "LAST ESSAYS." By the Earl of Birkenhead. With Introduction by Lord Macmillan (Cassell; 15s.). Due honour is paid, in the Introduction, to the author's eminence in the legal sphere, and "as one of the greatest" among Lord Chancellors. At the moment, however, we miss even more the sound political judgment and clear reasoning of a statesman who had been Secretary for India for nearly five years. Despite his retirement from politics, Lord Birkenhead's powerful influence would doubtless have made itself felt at the present great crisis in Indian affairs.

We are not told how far he had himself arranged the contents of this second posthumous volume for publication, but Lord Macmillan's incidental allusion to "the papers here collected" rather suggests an editorial hand. Internal evidence shows that many of them are reprints of essays and articles, including reviews of books, contributed to periodicals on particular occasions. It would have been well, I think, to specify such occasions, giving the date and origin of each item, while explaining the author's own intentions regarding the book. The chapters on India are obviously of the "occasional" type, for at the beginning of the second we read: "Some months have elapsed between the publication of the previous article and the writing of this one." In so far as these articles comment on passing phases of the discussion, therefore, they have naturally become, to that extent, "back numbers," but they possess a permanent value because in their general argument they often go to the root of the Indian problem. Lord Birkenhead is chiefly concerned to refute the possibility of Dominion status for India, but he did not apparently contemplate the Federal scheme which has since been suggested.

Although important in quality, Lord Birkenhead's Indian chapters form in quantity only a small part of the present volume. His other papers cover a wide range of interest. On the biographical side there are studies of Mr. Lloyd George, President Wilson, Lord Kitchener, and Hortense de Beauharnais. The tariff question is treated under the heading "No Referendum." Another long section is devoted to "The Despised Politician," whom the author defends as against the professional soldier, with special reference to the war. It contains some caustic criticism of the late Sir Henry Wilson and Sir Ian Hamilton. Political and social affairs, home and foreign, are also discussed in "The General Strike," "The Future of Bolshevism," and reviews of books about the Bolsheviks. The chapter entitled "The Cruelties of Divorce," one would think, should really have been called "The Cruelties of the Divorce Laws," containing, as it does, strong advocacy of the reform of the law in that matter. An admirable essay (partly autobiographical) of advice to young men and their parents, on their choice of a career, is entitled "If I Were Twenty-one." Among "Reflections in a Library" are included many interesting comments on recent books, ranging from war literature to detective fiction. Lord Birkenhead strongly upholds the professional police of real life against what he calls the whole tribe of modern "Sherlock Holmeses," who all derive, he points out, from Edgar Poe's Dupin, and he attributes the fame of Mr. Edgar Wallace partly "to the fact that his criminals are opposed by professional, not amateur, detectives; that Scotland Yard in his books is not a mere hospital for the feeble-minded."

From Lord Birkenhead's paper on Tariff Reform, in which he declares himself a lifelong Protectionist, it is interesting to turn, by way of contrast, to the career of a great Free Trader of last century, self-recorded in "THE DIARIES OF JOHN BRIGHT." With a Foreword by Philip Bright; with Eight Illustrations (Cassell and Co.; 25s.). Mr. Philip Bright explains that his father's Diaries were largely used in the "Life of John Bright," by Professor G. M. Trevelyan, in 1914, but have never hitherto appeared in full. The volume begins by John Bright's own memoir of his youth written for his children, and Mr. Philip Bright contributes certain links of narrative where some of the earlier diaries have not been preserved. The more or

less continuous diaries begin with Bright's record of a visit to Ireland in 1849, to study the effects of the famine and the rebellion. The editing of the book seems to me to be very well done. The numerous footnotes are concise and informative, and there is a very full index. I could wish, however, that the year had been printed on each page. The diaries are full of personal as well as political interest, as a record of day to day meetings and interchange of opinion with countless notable people of his time. The entries are mostly quite short, written in an abbreviated style, and evidently without thought of publication.

It is especially interesting to-day to recall from Bright's diaries Parliamentary debates on India about 75 years ago, when an India Bill was before the House. Mr. Philip Bright says: "The speech of June 3 was the first of the five great speeches on India which Bright made in Parliament between 1853 and 1861. He and Cobden led the campaign against the scandals and errors of the irresponsible Government of India, which the Mutiny brought to an end in dire calamity. For months he had been informing his own mind, and endeavouring to inform the

in his diary:

"To Baroness Burdett Coutts to hear Mr. Irving read *Macbeth*. Disappointed, manner and tone not natural." This entry brings me to a book of great distinction, whose publication has coincided with the Victoria and Albert Museum's memorial exhibition of Irving relics, arranged to mark the twenty-fifth anniversary of his death.

The book I mean is a brilliant memoir entitled "HENRY IRVING." By Edward Gordon Craig. With Many Illustrations (Dent; 15s.). By a singular coincidence, just after making the above quotation from Bright's Diary, I opened Mr. Craig's book, by chance, at a page in which he describes Irving's peculiarities of pronunciation, and gives an example from "Macbeth." This passage occurs in a chapter on Irving's voice: "It was brought against Irving," we read, "that he could not speak our English tongue. This accusation went on for some twenty years or so, after which folk gave it up, despairing of teaching Irving how English should be spoken. Irving, never deaf to criticism, tried to speak as neatly, as nicely as any sucking dove; but when he grew a little excited, as is customary with great actors, he would return to his old way of utterance. He would say, 'Gud' for 'God'; 'Cut-thrut-dug' for 'cut-throat-dog' (Shylock); 'Tack the rup frum mek' for 'Take the rope from my neck' (Mathias in *The Bell*). . . . Yet again in *Macbeth*, the passage, 'To trammel up the consequence,' became in his mouth, 'tram-mele up-p the cunsequence,' a sharp division of the two m's, a brief stop after the first, second, and the fourth words." Eventually, of course, Irving's mode of speech came to be accepted as a great actor's idiosyncrasy, but in those earlier days, before the public had grown used to it, there was perhaps some little excuse if "poor John Bright ran off with all his might," so to say, on hearing it for the first time.

As the son of Ellen Terry, and famous himself in the world of the theatre for his creative work in production and stage-designing, and, moreover, as one who became a member of Irving's company at the Lyceum forty-one years ago at the age of seventeen, Mr. Gordon Craig was pre-eminently the man to give us the best book about Irving, and he has done it. He confesses hero-worship on the first page—"Let me state at once, in clearest, unmistakable terms, that I have never known of or seen or heard a greater actor than was Irving."

I append a short list of other interesting works concerned mainly with the stage and dramatic literature. A famous star of light opera tells his memories entertainingly in "HAYDEN COFFIN'S BOOK." Packed with Acts and Facts. With Foreword by the late T. P. O'Connor, M.P. Frontispiece by Sir Bernard Partridge, and Other Illustrations by John Hassall (Alston Rivers; 10s. 6d.). New light is cast on a master of grand opera in "WAGNER IN EXILE," 1849-62. By Woldemar Lippert, Keeper of Public Archives of Saxony. Translated by Paul England.

With hitherto Unpublished Letters and Documents and sixteen Illustrations (Harrap; 10s. 6d.). A Restoration dramatist, whose wit Sir Nigel Playfair has taught us to enjoy, is represented in a delightful edition of "THE WORKS OF CONGREVE." Comedies; Incognita; Poems. Edited by F. W. Bateson (Peter Davies; 7s. 6d.). With this book may be bracketed an admirable anthology of "RESTORATION VERSE," 1660-1715. Chosen and Edited by William Kerr. With Portrait of John, Earl of Rochester (Macmillan; 7s. 6d.). A noteworthy example of a modern dramatist's work is "EVER THE TWAIN." A Comedy in Three Acts. By Lennox Robinson (Macmillan; 5s.).

Finally, we have the first three volumes of a new and daintily-bound little series called the Dolphin Books. These are "VULGARITY IN LITERATURE." By Aldous Huxley; "THE NEW PROVIDENCE." By R. H. Mottram; and "THE 'ALCESTIS' OF EURIPIDES." Translated by Richard Aldington (Chatto and Windus; 2s. each). This reminds me of my own first (and probably last) appearance on any stage—as a bearded ancient of Pheræ in the chorus of "Alceste," given, in the original Greek, in the school hall at Uppingham about the year of grace 1892. It was only a one-line part, but I could not repeat it now.

C. E. B.



A COMPLETE "BAG" REPRESENTING ALL TYPES OF GAME FOUND IN THE KASHMIRI HIMALAYA: COUNT HENRY APPONYI WITH HIS SEVEN WEEKS' COLLECTION OF MAGNIFICENT TROPHIES, INCLUDING THE FIRST HIMALAYAN IBEX EVER PHOTOGRAPHED IN ITS NATIVE HAUNTS. (SEE PAGES 1012 AND 1013.)

Count Henry Apponyi, whose unique photographs of a Himalayan ibex in its native haunts appear on a double-page in this number, obtained this magnificent collection of trophies this year during a shooting expedition in Ladagh, in the Kashmiri Himalayas. His total bag (as shown above), shot in the short space of seven weeks, comprises a complete collection of specimens of all the six species of game inhabiting that region, namely: 1 Markhor (from the Kajinagh Hills west of Srinagar), 2 Ibex, 2 Ovis Ammon Hodgsoni (shot near the Tibetan frontier at an altitude of 19,000 ft.), 3 Bharal, 1 example of the rare Tibetan gazelle, and 1 Urial (*Shapu*) shot in the Salt Range.

mind of the country, on India. The subject was hardly a day out of his thoughts, and his reading was almost confined to it. He had taken part in forming an Indian Reform Association. . . . Bright's sentences rang like a prophetic knell: 'Should the people of India be goaded by our treatment into insurrection, we must re-conquer the country or be driven ignominiously out of it. I will not be a party to a state of things which might lead to the writing of a narrative like this on the history of our relations with that Empire.'

During the actual period of the Mutiny, Bright, owing to a recent severe illness, was not keeping up his diary. "He made only one public allusion to the Mutiny," his son writes, "while the tragedy worked itself out during all those agonising months, from Cawnpore to the fall of Delhi. It was contained in his telegram to the Birmingham Election Committee replying to a question about his attitude towards the military measures then in force: 'The success of the Indian Revolt would lead to anarchy in India, and I conceive it that it is mercy to India to suppress it. I should insist on an improved Government for India for the future.' How he did so insist, and with what vision he laid down the lines of practicable reform in India, can be seen in the four great speeches he delivered during the next two years." On June 28 Bright noted

# 1910—FOUR CRAMPED PASSENGERS; 1930—74 IN COMFORT!



1910.—THE  
EARLY STAGES  
OF CIVIL  
FLYING: ONE  
PILOT AND  
FOUR  
PASSENGERS ON  
A GERMAN  
MONOPLANE  
WHICH MADE A  
RECORD FLIGHT  
FROM BERLIN TO  
JOHANNISTHAL  
TWENTY YEARS  
AGO.

1930.—THE MOST  
RECENT  
DEVELOPMENT OF  
CIVIL FLYING:  
AN ENGINEER IN  
THE CONTROL-  
ROOM OF  
"DO-X,"  
THE 12-ENGINE  
FLYING - BOAT  
WHICH CAN  
ACCOMMODATE  
SOME SEVENTY  
PASSENGERS AND  
HAS CARRIED A  
HUNDRED AND  
SIXTY.



Our readers will remember that we reproduced in our issue of November 22 photographs of unusual interest depicting the progress made in automobile design during the last twenty-seven years, contrasting an Armstrong-Siddeley of 1903 with a present-day car of the same make, and, of course, mentioning the London-to-Brighton R.A.C. Emancipation Day run for veteran cars, which took place on November 23. In the same vein, the illustrations on this page give a vivid impression of the progress of civil aviation and passenger flying in a period of twenty years—a monoplane of 1910, with four passengers who look in a fair way to be frozen in their unprotected seats, contrasted with the control-room from which "DO-X's" twelve engines are handled. Of the great flying-boat's

passenger-accommodation, it may be said that it is roomier and more comfortable than that of a train or the largest motor-charabanc, and is suggestive of a luxurious yacht. In spite of seating for some seventy-four people, there is plenty of space for legs, and also for moving about in her cabins. "DO-X" (which once, it will be remembered, astonished the world by lifting 160 people into the air in a demonstration flight on Lake Constance) has three decks: the middle deck, which contains the passengers' quarters, is 80 ft. by 10 ft. wide (on the average), and 6 ft. high, and is divided into saloons for eight, ten, or fifteen people. There is on board a small bar, facing the smoke lounge. The aircraft's twelve engines are water-cooled 600-h.p. American "Curtiss Conqueror" units.

# DISCOVERIES ON THE ISLE OF ODYSSEUS: TREASURES FROM ITHACA.

PHOTOGRAPHS SUPPLIED BY W. A. HEURTLEY, ASSISTANT DIRECTOR OF THE BRITISH SCHOOL AT ATHENS, DIRECTOR OF THE EXCAVATIONS IN ITHACA. (SEE HIS ARTICLE ON PAGE 1018.)

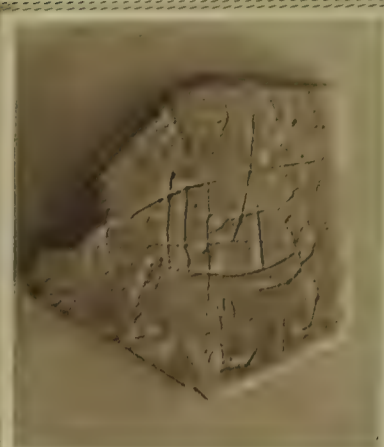


FIG. 1. A SHERD (PROBABLY EARLY BRONZE AGE) FOUND AT PELIKATA, INCISED WITH WHAT LOOKS LIKE A ROUGH DRAWING OF A SHIP.



FIG. 2. BRONZE AGE POTTERY DISCOVERED AT THE PELIKATA SETTLEMENT IN ITHACA (MANY OF THE VASES FOUND IN TOMBS): EVIDENCE OF OCCUPATION ON A SITE PREVIOUSLY DISTURBED BY EARTHQUAKES.

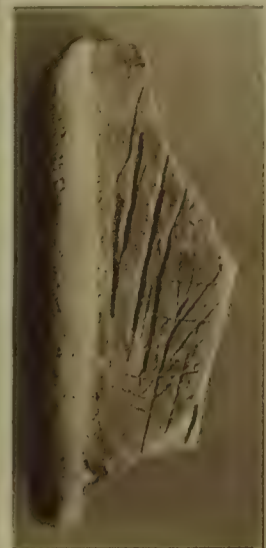


FIG. 3. AN INSCRIBED SHERD (PROBABLY OF THE EARLY BRONZE AGE) FROM THE HILL OF PELIKATA, IN ITHACA.



FIG. 4. REMAINS OF A CIRCUIT WALL (OF WHICH ONLY THE LOWEST COURSE IS ANCIENT) THAT ENCLOSED THE BRONZE AGE SETTLEMENT AT PELIKATA; AND, BESIDE IT, A ROUGHLY PAVED ROAD THAT LED TO THE TOP OF THE HILL.



FIG. 5. ON THE HILL OF PELIKATA: REMAINS OF A MIDDLE BRONZE AGE SETTLEMENT (RESTING ON EARLIER RUINS) WHERE FRAGMENTS OF CLAY WALLING INDICATED HOUSES OF WATTLE AND DAUB ON STONE FOUNDATIONS.



FIG. 6. OBJECTS FROM THE BRONZE AGE SETTLEMENT AT PELIKATA, MOSTLY FROM JAR-BURIALS: (1-5, AND 12) KNIVES, ETC., OF FLINT OR OBSIDIAN; (6 AND 7) STONE BEADS; (8) BRONZE WIRE RING; (9) BRONZE RIVET; (10) GOLD BEAD; (11) CLAY SEAL; (13) PIECE OF GOLD LEAF; (14-17) FRAGMENTS OF BRONZE KNIVES OR DAGGERS.



FIG. 7. FIGURINES OF ANIMALS, PERHAPS FROM THE GRAVES OF CHILDREN; INTERESTING RELICS, INCLUDING A CLAY MODEL OF A BULL (ON THE LEFT), FROM BURIALS DATING FROM THE BRONZE AGE FOUND ON THE PELIKATA SITE, IN THE ISLAND OF ITHACA.

The identity of Ithaca, the island domain of Odysseus, immortalised in Homer's "Odyssey," is still a subject of controversy among archæologists. Most scholars agree with tradition in identifying it with the island that still bears the name (in the modernised form of Thiaki), but Professor Wilhelm Dörpfeld, the well-known German archæologist, in his book, "Alt-Ithaka," propounds the theory that the Homeric Ithaca was the neighbouring island of Leucas (modern Sta. Maura), whose inhabitants, he thinks, were afterwards driven out and colonised the island since known as Ithaca. The argument turns partly on the identity of the islet (called Asteris by Homer) where the suitors of Penelope laid an ambush for Telemachos, son of Odysseus, on his return by sea from Pylos. The traditional

view is that this islet was Daskalio (shown in the map on page 1018), lying between Ithaca and Kephallenia. Dr. Dörpfeld identifies it with the larger islet of Arkoudi, off Leucas. The objection to Daskalio—that it is too small—has been met, however, by a recent discovery that a subsidence, probably caused by an earthquake, occurred in that region at some post-Homeric period. The present Ithaca, as the map shows, is an island divided into two parts—northern and southern—by a narrow isthmus. There is a further controversy, among the traditionalists, as to whether the city of Odysseus was in the northern or the southern section. Last August was announced the discovery at Vathy, in the southern section, of a fountain said to answer to Homer's description of the

[Continued opposite.]

## A SCENE OF HOMERIC CONTROVERSY: ITHACA— ART; INSCRIPTIONS; LANDSCAPE.



FIG. 10. AN INTERESTING VOTIVE OFFERING FOUND IN THE CAVE-SANCTUARY: A SMALL IVORY FIGURINE OF A MAN WITH A BRONZE ROPE ROUND NECK AND BODY (3.2 C.M. HIGH), SEEN IN FOUR ASPECTS.

FIG. 8. A FINELY DECORATED CORINTHIAN PLATE DATING FROM THE 7TH CENTURY B.C. (BOTH SIDES): A VOTIVE OFFERING DISCOVERED IN THE CAVE-SANCTUARY IN THE BAY OF POLIS, IN THE ISLAND OF ITHACA.



FIG. 11 WHERE MANY VOTIVE OBJECTS—MOSTLY POTTERY—WERE FOUND: THE CAVE-SANCTUARY IN THE BAY OF POLIS, ITHACA, SHOWING MASSES OF ROCK FALLEN FROM THE ROOF—A SITE PLUNDERED SIXTY YEARS AGO.

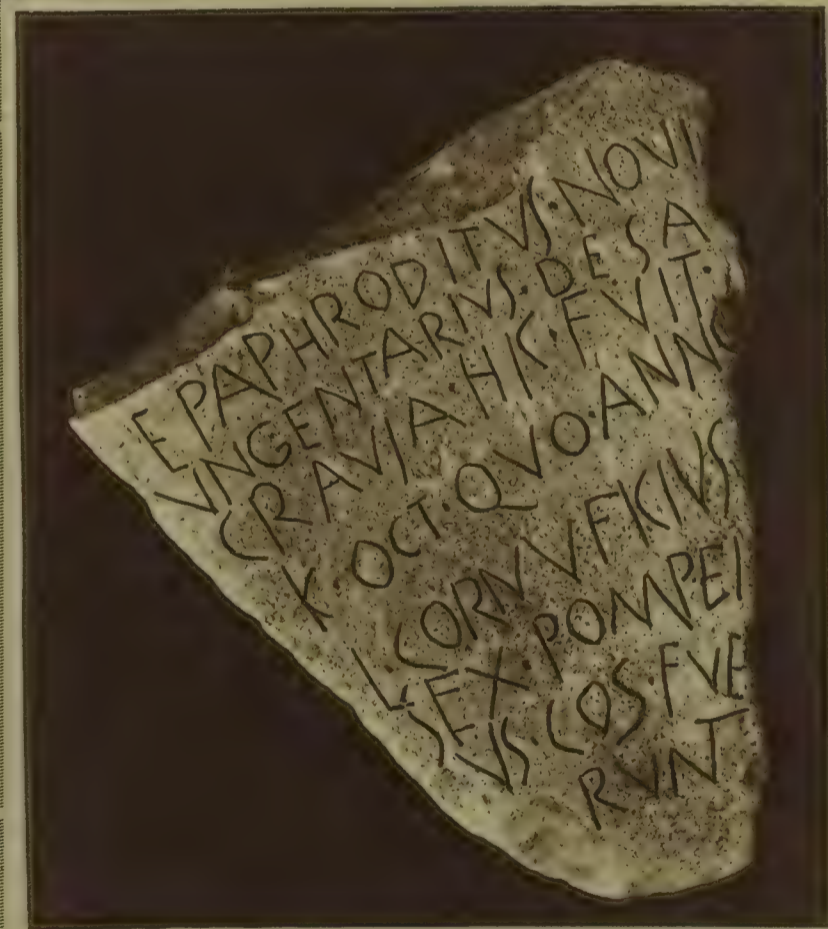


FIG. 9. RECORDING THE VISIT OF EPAPHRODITUS, A ROMAN PERFUME-SELLER, TO ITHACA ON OCTOBER 1, 35 B.C.: A TILE-FRAGMENT FROM THE BAY OF POLIS CAVE-SANCTUARY, WITH A LATIN INSCRIPTION DATED BY NAMES OF CONSULS.



FIG. 12. HILLS AND SEA ONCE FAMILIAR TO THE HERO OF THE "ODYSSEY": A VIEW FROM THE "SCHOOL OF HOMER," IN ITHACA, LOOKING NORTH-EAST TO THE ISLAND OF LEUCAS (BELIEVED BY SOME TO BE THE HOMERIC ITHACA).

*Continued.*  
sanctuary of the Nymphs in "Odyssey" XVII., 244. The "northerners," however, do not consider that the remains found justify the conclusion, and continue to hold that the hero's domain was situated in the northern part of Ithaca, at and around the Bay of Polis (see the map again). The word "polis" of course, is Greek for "city." It is in this locality, on the hill of Pelikata, near the modern village of Stavros, that excavations have been conducted this year, for the British School of Archaeology at Athens, by Mr. W. A. Heurtley, who describes the results in his article on page 1018. The above photographs (numbered according to his

references) illustrate some of his remarkable discoveries. Still more significant are the vase fragments (illustrated with the article) showing votive offerings to Odysseus and the Nymphs. Sir Rennell Rodd, who collected funds for the work (and desires to raise more), considers that these discoveries definitely settle the dispute in favour of Ithaca as against Leucas; of Daskalio as against Arkoudi; and of the north of Ithaca as against the south. "The excavations under the able direction of Mr. Heurtley (he wrote) must still be regarded as in an initial stage. The Pelikata site has proved of far greater historic value than was anticipated."

PHOTOGRAPHS SUPPLIED BY W. A. HEURTLEY, ASSISTANT DIRECTOR OF THE BRITISH SCHOOL AT ATHENS, DIRECTOR OF THE EXCAVATIONS IN ITHACA. (SEE HIS ARTICLE ON PAGE 1018.)

# NEW LIGHT ON THE ITHACA CONTROVERSY:

BRITISH DISCOVERIES HELD TO SOLVE A HOMERIC PROBLEM: "A PRAYER TO ODYSSEUS" FOUND IN NORTHERN ITHACA.

By W. A. HEURTLEY, Assistant Director of the British School of Archaeology at Athens; Director of the Excavations in Ithaca. (See Illustrations on Pages 1016 and 1017.)



FIG. 13. THE TRADITIONAL DOMAIN OF ODYSSEUS, DESCRIBED BY HOMER: THE ISLE OF ITHACA—A MAP SHOWING THE SCENE OF THE BRITISH EXCAVATIONS, NEAR STAVROS, IN THE NORTH. Reproduced from Prof. W. Dörpfeld's "Alt-Ithaka," by kind permission of the Author.

The sites excavated by the British expedition are all in the neighbourhood of Stavros, in the northern end of the island. Near it is the Bay of Polis, opposite which (to the left) is the islet of Daskalio, off the coast of the adjacent island of Kephallenia. Many scholars identify Daskalio with the Homeric Asteris, where the suitors of Penelope (wife of Odysseus) lay in wait for Odysseus' son, Telemachos. In the southern part of Ithaca is Vathy, where an ancient fountain was recently discovered, leading some to locate the city of Odysseus there, instead of at the Bay of Polis. Professor Dörpfeld thinks that the Homeric Ithaca was not this island at all, but the neighbouring island of Leucas. This theory, set forth in his book, "Alt-Ithaka," has lately been the subject of much controversy.

The following article records the highly important results already achieved by the British excavations in Northern Ithaca. Further illustrations (numbered according to the author's references) appear on the two preceding pages, with a footnote that indicates the bearing of these "finds" on the current controversy regarding the exact locality of the island home of Odysseus, as described in Homer's "Odyssey."

DURING the months of August, September, and October, 1930, excavations were carried out in the north part of the island of Ithaca by the British School of Archaeology at Athens. Four points were explored (see map, Fig. 13)—(1) The Hill of Pelikata; (2) the Bay of Polis; (3) the so-called "School of Homer"; (4) the area near the modern village of Stavros. On the hill of Pelikata, an extensive settlement of the Early Helladic culture (i.e., Early Bronze Age culture of Greece) was discovered. Owing to severe earthquakes, the remains are quite ruinous, and little more than heaps of stones. In one area, however, these heaps of stones have been levelled to make a wide space on which must have stood houses of wattle and daub

on stone foundations (Fig. 5). Evidences of occupation were bored stone axes, many clay spindle whorls, and masses of pottery (Fig. 2). A circuit wall of large irregular stone blocks ran just below the flat summit of the hill, enclosing part of the settlement, and some of this wall is still preserved *in situ*, as well as part of a paved road about 10 yards wide which ran alongside of it (Fig. 4). Several burials in large jars were found under the floors of houses. Besides bones, the jars contained funerary objects (Fig. 6), blades of flint or Melian obsidian, stone beads (one was of gold) and small vases, and, in one case, the clay model of a bull (Fig. 7, left). Two sherds with curious inscribed markings (Figs. 1 and 3) were found. The one on the left (Fig. 1) has what looks like a rough drawing of a ship. Since a certain amount of Middle Helladic (Minyan) and Late Mycenaean pottery was found mixed with the Early Helladic, it seems likely that the Early Helladic culture in this remote part of Greece lingered unchanged till Late Helladic times (about the twelfth century B.C.), and, if this is so, the heaps of stone may represent the ruins of buildings that were standing at the time of the Trojan War. However that may be, the site was not reoccupied (except for burials in the late Greek and Roman periods) until comparatively modern times.

In the Bay of Polis, a cave-sanctuary was explored (Fig. 11). This cave, of which the roof had fallen, was plundered some sixty years ago, and in 1904 was partially excavated by Dr. Vollgraff. The stratification, therefore, was confused, and could give no help to the dating of the mass of votive objects, mostly consisting of pottery, which were recovered there. Most of the examples of pottery found, however, consist of recognisable types which

show that the sanctuary was frequented from the Early Bronze Age to at least the first century B.C. Thus the Early, Middle, and Late Bronze Ages (Mycenaean), the Proto-Geometric, the Geometric, the Proto-Corinthian, the Corinthian (among other vases is a finely decorated plate, Fig. 8), and later periods are all represented.

Inscriptions include the words ΕΥΧΗΝ ΟΔΥΣΣΕΙ ("a vow to Odysseus") on a fragment of a votive terra-cotta (Fig. 15), showing part of the head of a goddess (Artemis?); three sherds have parts of the word ΝΥΜΦΑΙΣ ("To the Nymphs") inscribed on them (Fig. 14); one complete inscription in Latin, rather roughly scratched on a triangular tile-fragment, dates from the year 35 B.C. (the names of the consuls being given) and records a visit, on the 1st of October of that year, by Epaphroditus, an unguent-seller from Rome (Fig. 9).

Of the small objects, the most interesting is an ivory pendant representing a small standing figure (3.2 c.m. high), around whose neck and arms is passed

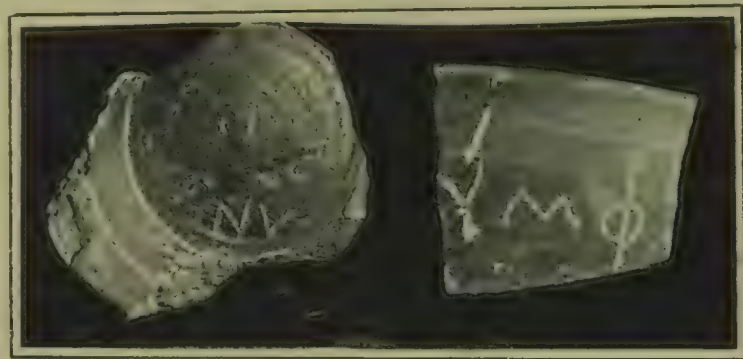


FIG. 14. FRAGMENTS OF GREEK VASES INSCRIBED WITH A DEDICATION "TO THE NYMPHS": SHERDS FOUND IN THE CAVE SANCTUARY AT THE BAY OF POLIS, ITHACA.

On the left-hand sherd are seen the first two letters of a Greek word meaning "To the Nymphs." On the right-hand sherd are the second, third, and fourth letters of the same word.

a bronze cord (Fig. 10). Fragments of bronze and iron weapons were common. The cave has now been fully explored down to sea-level. But, owing to subsidence, the original floor-level of the cave is below the sea, and could not be reached. One hour's work, however, in a very limited area, sufficed to recover several vases from the water, and there is little doubt that, if the water could be excluded, objects of great interest would be found.

At the site called the School of Homer (Fig. 12), further remains of imposing buildings were discovered, but have as yet been only partially cleared. Objects found here belong to the third century B.C. and later. Finally, near Stavros, part of a large circuit wall and numerous tile-graves, to be assigned to the fourth or third century B.C., were found.

Thus the excavations reveal that the north part of the island was inhabited from very early times, but, except for the objects from the cave-sanctuary, there is at present a gap in the archaeological records for the period between about 1100 and 400 B.C. It may be that this part of the island remained uninhabited during that period: in any case, further exploration is much to be desired. The excavation was financed by funds collected by Sir Rennell Rodd. It is hoped that it will be possible to continue them next year.



FIG. 15. NEW AND IMPORTANT EVIDENCE IN FAVOUR OF NORTHERN ITHACA AS THE HOME OF ODYSSEUS: A FRAGMENT OF A VOTIVE TERRA-COTTA RELIEF INSCRIBED (IN GREEK) "A VOW TO ODYSSEUS," FOUND IN THE CAVE-SANCTUARY AT THE BAY OF POLIS.

Sir Rennell Rodd, who raised a fund for the excavations in Ithaca, describes this fragment as an "exceptionally interesting" find. "Incised in good lettering (he writes) are the two words ΕΥΧΗΝ ΟΔΥΣΣΕΙ, a prayer to Odysseus. I find it difficult to resist the deduction that Odysseus must have become for the islanders a local demi-god." Disputing Dr. Dörpfeld's theory that Leucas was the Homeric Ithaca, Sir Rennell Rodd says: "The inscription, 'A prayer to Odysseus,' with other evidences of a cult for the hero (i.e., at the Bay of Polis in Ithaca) seems to me to have altogether changed the situation."

# THE ART OF THE THEATRE AS PRACTISED AT THE UNIVERSITIES.



THE OXFORD UNIVERSITY OPERA CLUB'S RECENT PRODUCTION OF A GERMAN COMIC OPERA—"ZAR UND ZIMMERMANN" ("CZAR AND CARPENTER"): A SCENE IN A DUTCH SHIPBUILDING YARD VISITED BY PETER THE GREAT.



IN COSTUMES WHICH WERE DESIGNED FROM THE PAINTINGS OF BREUGHEL AND USED IN THE PRODUCTION AT COLOGNE: A PICTURESQUE CHORUS DANCE IN "ZAR UND ZIMMERMANN" AS GIVEN BY THE O.U.O.C.



A SHERIDAN REVIVAL GIVEN BY THE AMATEUR DRAMATIC CLUB AT CAMBRIDGE: A SCENE IN THE FIRST ACT OF "THE CRITIC," OR, "A TRAGEDY REHEARSED."



"THEN LET'S TAKE HANDS": A SCENE IN THE SECOND ACT OF SHERIDAN'S PLAY "THE CRITIC," AS GIVEN BY THE A.D.C. AT CAMBRIDGE.



IN THE A.D.C. PRODUCTION OF "THE CRITIC": TILBURINA (C. A. B. MARSHALL) AND CONFIDANT (B. A. FRANCE).



"THE CRITIC" AS IMPERSONATED AT CAMBRIDGE: PUFF (D. A. HEDLEY), "A PRACTITIONER IN PANEGYRIC."



CAMBRIDGE PLAYERS IN "THE CRITIC": TILBURINA AND HER SENTIMENTAL LOVER, DON FEROLIO WHISKERANDOS (G. R. HAMILTON).

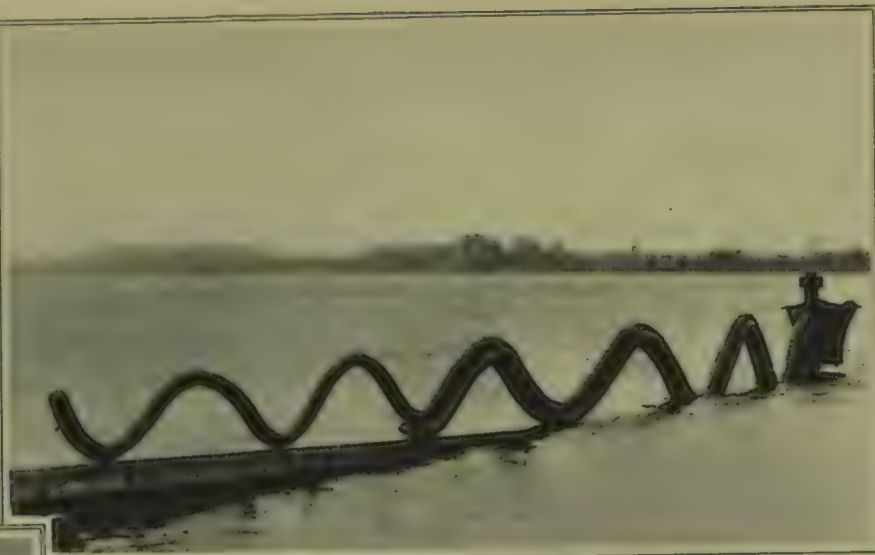
The art of the theatre has long been practised with great success both at Oxford and Cambridge, and of late years the attractions of opera have been added to those of drama. We illustrate here two very interesting recent examples typical of the modern stage methods employed by amateur players at the Universities. Lortzing's comic opera, "Zar und Zimmermann" ("Czar and Carpenter"), which the Oxford University Opera Club chose for its annual production, is a German work produced by Herr Hans Strobach in Cologne during an opera fortnight last Easter. Herr Strobach came to Oxford to produce it there, bringing with him the costumes, designed from paintings by Breughel, which had been used at Cologne. The scene is laid in Holland during the visit of

Peter the Great of Russia (in 1696-7), and among his affairs of state is interwoven a Dutch girl's love-story, with a comic element concerning a pompous Dutch mayor. Most of the piece is played before plain curtains, with a few large "properties" representing docks, inns, and public buildings at a Dutch seaport. The libretto was racily translated into English by Mr. Sumner Austin (who played the disguised Czar) and Mr. W. A. Halpern. Our other photographs show the latest production of the Amateur Dramatic Club (better known as the A.D.C.) at Cambridge. This was a revival of Sheridan's play "The Critic," produced by L. J. Gamlin, with settings designed and painted by G. K. Pringle, who took the part of Sir Walter Raleigh.

# FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



**A FORTRESS THAT LOOKS LIKE A BATTLE-SHIP: A REMARKABLE VIEW OF JAMRUD FORT, ON THE AKA-KHEL PLAIN, GUARDING THE ENTRANCE TO THE KHYBER PASS.** The above view of Jamrud Fort, in which this outpost of the British Raj on the North-West Frontier has the appearance of a modern battle-ship, is of particular interest in view of the recent events in the Peshawar and Kajuri area. It was at Jamrud that the last unsuccessful *jirga* was held with the recalcitrant tribesmen; and, after they had refused to moderate their demands or give security for their good conduct, it was decided to occupy the Kajuri Plain up to its edge to prevent the recurrence of disturbances.



**THE "SEA-SERPENT" OF THE RHINE! A SYMBOL OF FLOOD-PREVENTION AT DUSSELDORF BELIES ITS PURPOSE, AND LOOKS LIKE A SNAKE MOVING ON THE WATER.** A curious effect of recent floods on the Rhine is shown here. This monster, which looks like the Sea-Serpent moving on the surface of the water, is really an iron snake, chained at the neck to a stone pedestal. It was set up at Dusseldorf, a few years ago, as a monument symbolising the town's deliverance from floods by protective works! An interesting book called "The Case for the Sea-Serpent," by the way, was reviewed in our last number.



**A GIANT BRITISH AIRCRAFT: THE TRIPLE-ENGINE "SYDNEY" FLYING-BOAT RECENTLY LAUNCHED IN YORKSHIRE.**

The "Sydney" is the first flying-boat of a monoplane type built in this country for the Air Ministry. She left the Blackburn factory at Brough on November 28, and went through her final tests on the Humber. She is stated to be the largest and fastest all-metal flying-boat in the world, weighs over ten tons, and has accommodation for sixteen men. Fitted with three Rolls-Royce "F" engines of some 1500 h.p., she is capable of developing a speed of over 120 m.p.h.



**"DO-X" JUNIOR! THE DORNIER "DO-S" TWENTY-SEVEN-SEATER FLYING-BOAT EXHIBITED AT THE PARIS AERO SHOW.**

The Paris Aero Show opened on November 28, and among the exhibits were a number of British machines, particularly noticeable being the latest Vickers torpedo-carrying plane, approved for the R.A.F., and the giant six-engine flying-boat which may be regarded as Britain's reply to the "DO-X." Another interesting British exhibit was the Atlas Jaguar Army co-operation biplane, shown by Armstrong-Whitworth. Above we illustrate a remarkable German exhibit—a "DO-S" flying-boat, which, it is claimed, can seat twenty-seven passengers.



**FIRE IN THE FAMOUS GIANT FLYING-BOAT "DO-X": THE SKELETON FRAMEWORK OF THE LEFT WING AFTER THE COVERING HAD BEEN BURNT.**

Fire broke out on November 29 (at Lisbon) on board the German giant flying-boat, Dornier "DO-X," which aroused so much interest in this country when she recently visited Southampton Water, and was piloted during a flight by the Prince of Wales. The fire destroyed the left wing-covering, leaving the skeleton framework bare. The outbreak, ascribed to a short circuit while the auxiliary motor was charging the batteries, was prevented from spreading by extinguishers, and did no vital damage.



**A NEW TYPE OF R.A.F. ARMoured CAR, FITTED WITH WIRELESS: A PHOTOGRAPH SHOWING HOW THE SPARE WHEELS TAKE PART OF THE WEIGHT OVER ROUGH COUNTRY.**

A new type of Crossley armoured car is now being used by the R.A.F. It is fitted with wireless, and thus is able to keep in touch with aeroplanes or H.Q. while in motion. Although only a six-wheel-drive car, the two spare wheels are so fitted that they can be brought into service when negotiating very rough country—thus taking their share of the weight. The photograph reproduced above shows the new Crossley armoured car being tested over rough ground in the Derbyshire Hills.

## A SYMBOL OF OUR TIME: MECHANISM TO DEMONSTRATE THE STARS.



THE MOSCOW PLANETARIUM: A PROJECTOR THAT SHOWS MOVEMENTS OF STARS AND PLANETS ON A DOMED CEILING.

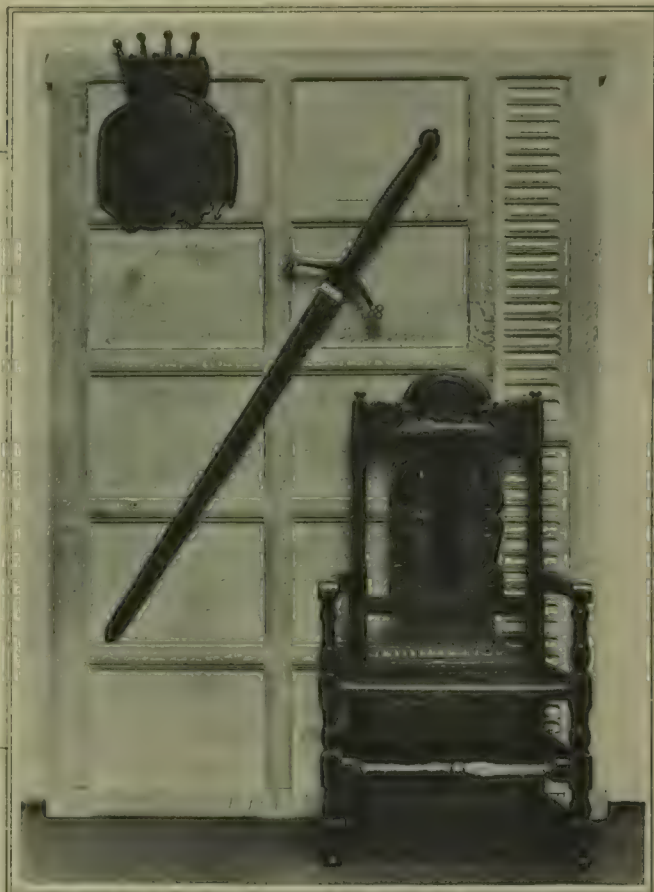
To the various "Symbols of Our Time" previously illustrated we add this striking example of the latest astronomical device for demonstrating to students the movements of heavenly bodies. This particular apparatus has been installed at Moscow, and the original of our illustration is included in an Exhibition of Photographs of Modern Russia which Mr. Bernard Shaw arranged to open, on December 5, at the Camera Club, 17, John Street, Adelphi. The Planetarium is an invention and production of the Zeiss Works at Jena, where the first example was erected a few years ago; others have been built at Dresden, Leipzig, and Hamburg, as illustrated in our issue of January 1, 1927. By means of internal lights and lenses, the

machine projects the courses of stars and planets on the inner surface of a dome, which acts as a screen. To obtain a continuous reproduction of the system of fixed stars, photographic charts of the firmament are embodied in a perforated sheet that fits inside the larger globes. Light is provided by nitra lamps. The star screen moves, as required, according to the time supposed to elapse. For projecting movements of planets and the moon, a more complex link motion gear is used, and separate projectors show the great circle tracts, such as the Milky Way. The lecturer controls the device. The names of heavenly bodies can also be projected. The cost of a Planetarium was stated in 1927 to be £15,000.

## TREASURES: ANCIENT AND MODERN "CURIOS." &amp; A CONTROVERSY: THE ANITA GARIBALDI STATUE.



ARMS FOR TITANIA'S PALACE—COMPARED WITH A STAMP: MINIATURES OF PRINCE CHARLIE'S CLAYMORE. (EACH 2½ INCHES LONG.)



THE SWORD OF SIR WILLIAM WALLACE: AN HISTORIC WEAPON WHICH HAS BEEN SOLD FOR £280, BUT WILL BE KEPT IN SCOTLAND. (SEEN WITH A SCOTTISH CROWN CHAIR FROM SCOTCH PALACE.)



FOUND IN THE GRAVE OF ST. TIERNAN AND NOW TO BE AUCTIONED: A FIFTH-CENTURY ALMS-DISH ON WHICH BINDING OATHS WERE OFTEN SWORN.

The miniature claymores are the latest addition to the famous Titania's Palace, which is to leave England shortly for exhibition in Buenos Aires. They are the work of a Scottish firm, Messrs. Hamilton and Inches. The sword which belonged to Wallace was long preserved in Loudoun Castle, Ayrshire. It was sold in Glasgow the other day for £280. The purchaser, Mr. Muirhead Macdonald, the dealer in antiques, has said that he will not allow the relic to be taken out of Scotland. From pommel to end of blade it measures 57 inches. The chair with which it is seen is a very rare specimen.—The alms-dish is to be auctioned by Hurcomb's at the Grafton Galleries on December 8. St. Tiernan, patron saint of the Abbey of Errew, Lough Conn, County Mayo, flourished circa 460 A.D. When his grave was opened, many years after his death, this dish was found on his breast. For centuries it was held by the O'Flynn's, hereditary Wardens of the Church of Errew. On occasion, peasants would borrow it in order to swear binding oaths upon it.



UNPOPULAR WITH THE PAPACY, IN THAT IT OVERLOOKS A CONSIDERABLE PART OF THE VATICAN CITY: THE GARIBALDI MONUMENT.



THE DYING ANITA IN THE ARMS OF HER HUSBAND DURING THE RETREAT FROM ROME: A DETAIL OF THE ANITA GARIBALDI MONUMENT, TO WHOSE PROPOSED SITE THE VATICAN IS SAID TO TAKE EXCEPTION.



ANITA GARIBALDI: GARIBALDI'S HEROIC WIFE AS SCULPTED FOR THE MONUMENT. IT IS PROPOSED TO SET UP NEAR THAT OF HER HUSBAND.

In connection with these photographs, we cannot do better than quote the Rome Correspondent of the "Daily Telegraph," who telegraphed on November 26: "Signor Mussolini has visited the studio of the well-known sculptor, Signor Mario Rutelli, to inspect the equestrian statue to Garibaldi's wife, Anita. The proposal to erect it on the Janiculum Hill, near the monument to Garibaldi, gives great offence to the Vatican, and the Pope has publicly complained that the scheme was not abandoned after the Lateran Pact of reconciliation. Garibaldi, regarded as the arch-enemy of the Papacy, already overlooks a great part of the Vatican City. Lively protests are likely to be raised if the statue of his wife is placed by his side." Anita shared her husband's perils to the full, and died "on service" during the retreat from Rome. Her heroic life-story is told in Trevelyan's "Garibaldi's Defence of the Roman Republic." She was Anita Riberas, who "had in her veins the fighting blood of the race that ruled on horseback the deserts of Brazil."

## Splendours of the Minoan Palace: "Conversation" Scenes.

"RESTORATION" DRAWINGS REPRODUCED FROM "THE PALACE OF MINOS." BY SIR ARTHUR EVANS. BY COURTESY OF THE PUBLISHERS, MESSRS. MACMILLAN.



"SOCIAL AMENITIES HARD TO PARALLEL IN THE ANCIENT WORLD": A RESTORED VIEW OF THE QUEEN'S MEGARON IN THE PALACE OF MINOS WITH DOORWAY LEADING TO EAST SECTION AND LIGHT-WELL BEYOND: (TO RIGHT) WINDOW: (TO LEFT) STAIRS TO UPPER "THALAMOS."



HERE, IN THE MOST PRIVATE PORTION OF THE GREAT HALL IN THE PALACE AT KNOSSOS, THE MINOAN LORD IS SEEN SEATED AT EASE, AND WARMING HIS HANDS AT A MOVABLE HEARTH: A RESTORED VIEW OF THE INNER SECTION OF THE "HALL OF DOUBLE AXES."

Describing the Palace of Minos at Knossos, Sir Arthur Evans writes: "The Queen's Megaron—the centre of the women's domain—calls up a vision of social life and amenities such as it would be hard to parallel in the ancient world. . . . In this ideal sketch, an attempt is made to reproduce its general appearance, and something of the life within it."

Of the lower illustration of the Great Hall, he writes: "The coloured plate has been artistically executed in accordance with my suggestions, and reproduces the effect of its splendid equipment of great body-shields suspended on the wall, as in the Megaron of Odysseus. Here the Minoan Lord is seen seated at ease on his stool."

# The Famous Snake Park at Port Elizabeth: One of the Most Fascinating Sights in South Africa.

PAINTED SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY C. E. TURNER. (COPYRIGHTED.)



WITH A FESTOON OF COILING SERPENTS IN EACH HAND: JOHANNES, THEIR BASUTO KEEPER, IN THE PORT ELIZABETH SNAKE PARK, WHERE VALUABLE RESEARCH WORK HAS BEEN DONE.

The Snake Park at Port Elizabeth is quite one of the most interesting institutions in South Africa. It houses many species of snakes, from the smallest and most venomous to the large and sluggish python. The able Director of this Museum and Snake Park, Mr. F. W. Fitzsimons, has conducted some very notable research into the effects of snake bites and their cures. He has also succeeded in applying snake venom for the cure of certain diseases, and, during the last visit of the British Association to South Africa he delivered an interesting paper on these subjects. His new book, "Pythons and Their Ways" Harrap, which gives an entertaining account of life at the Snake Park, was reviewed in our pages a few weeks ago. The snakes in the Park are housed in a protected area considerably below ground level, flanked by a three-foot moat and straight walls which prevent the reptiles from escaping. In this enclosure they have ample room for free movement and the indulgence of their ordinary habits. They are cared for in every detail, and the Snake

Park attendant, Johannes, is probably unrivalled in his job. The ordinary beholder, with his natural horror of snakes, watches Johannes in his apparently careless and assured handling of these creatures with a sort of fascinated horror, particularly when he permits the reptiles to festoon themselves around his arms and body. For all its picturesque side, the Snake Park has serious scientific uses. So far as the public is concerned, the reptiles can be viewed with complete safety, and the Park is one of the interests of Port Elizabeth which no visitor to this city should miss. The only other Snake and Reptile Park comparable with that of Port Elizabeth is the equally famous one at Sao Paulo, in Brazil. The presence of the Snake Park in Port Elizabeth may suggest to the reader in Europe that South Africa is a land teeming with snakes and reptiles, but this is quite misleading. Most species of the reptilian world can be found in South Africa, but, with the rapid growth of urban areas and communications, the snake is a comparative rarity in the settled parts of this Dominion.



## DRINK BETTER CHOCOLATE

Here is a new kind of drinking chocolate.  
— Cadbury's 'Cup' Chocolate. When  
occasion demands it can be prepared  
*in an instant*. Simply by shaking the soft  
flakes straight into a cup of boiling hot  
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'CUP'  
CHOCOLATE**

REDUCED PRICES

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# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



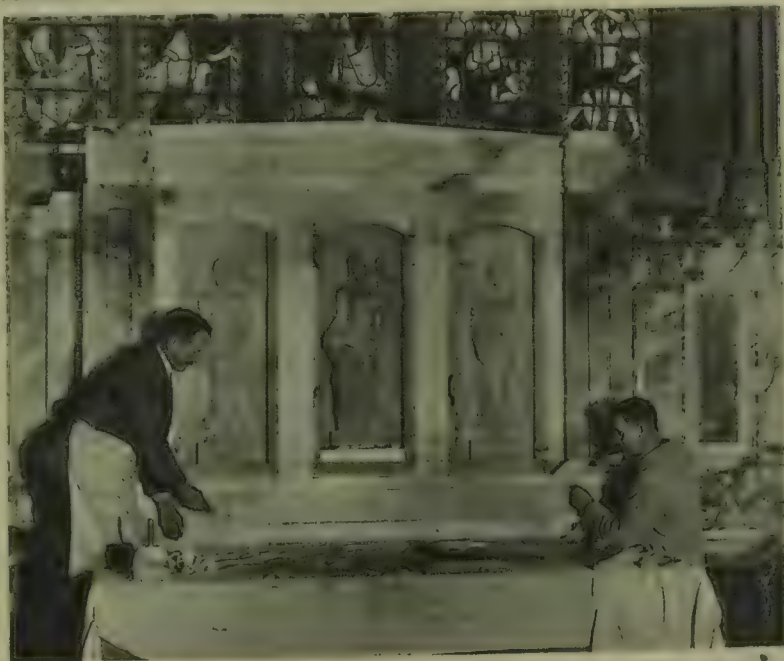
THE ABYSSINIAN "KING OF KINGS" AND THE TURF: HIS MAJESTY THE EMPEROR OF ETHIOPIA, WITH PRINCE MAKONNEN, IN THE ROYAL BOX AT THE RACES AT ADDIS ABABA.



DRIVING IN STATE ALONG THE MAIN STREET OF ADDIS ABABA: THEIR MAJESTIES THE EMPEROR AND EMPRESS OF ETHIOPIA THE LATTER LIGHTLY VEILED, AND SITTING ON HER HUSBAND'S RIGHT—IN THEIR MOTOR-CAR; WITH STATE UMBRELLA-CARRIERS AND WALKING ATTENDANTS. It will be recalled that the coronation of the Emperor of Ethiopia, formerly known as Ras Tafari, took place at Addis Ababa, the Abyssinian capital, on November 2. The Duke of Gloucester represented King George. The coronation ceremonies themselves were long and most ornate; and festivities continued, of course, for several days. The coronation was fully illustrated in our issue of November 15.



MRS. KEITH MILLER, THE AIRWOMAN. Missing for a while during her attempt to fly from Havana to Miami, Florida. It was feared that she had fallen into the Gulf of Florida; but it was reported on December 1 that she was safe. She had made a forced landing in a gale on the lonely island of Andros, one of the Bahamas. Later, she arrived at Nassau in a sailing-ship. Is the wife of an Australian journalist.



ART AND THE PREMIER'S FAMILY: A NEW REREDOS FOR ST. MARY'S CHURCH, LONG DITTON: SCULPTOR, MR. LAWRENCE BRADSHAW; ARCHITECT, MR. ALASTAIR MACDONALD, SON OF MR. RAMSAY MACDONALD.

The reredos is a memorial to the Pryce Mitchell family. There is a personal side to Mr. Alastair Macdonald's share in it, for Dr. Pryce Mitchell was his O.C. in the Great War. In the photograph, workmen are seen setting the reredos in its place.



THE MARQUESS OF DOUGLAS AND CLYDESDALE.

New M.P. (Con.) for East Renfrew. Held the seat for his Party against a Labour candidate and a Scottish Nationalist. Polled 19,753 against the Labour 12,293 and the Scottish Nationalist 4818. At the last Election the polling was: Conservative, 18,487; Labour, 16,924. Is the son and heir of the Duke of Hamilton. A well-known amateur boxer and an expert ski-runner.



MENACED BY BANDITS IN MONGOLIA: MISS E. GOMERSAL.

Miss E. Gomersal and Mrs. H. D. Hayward, both of the China Inland Mission, were menaced recently by bandits, near Paotowchen, Mongolia. The former is a British nurse and missionary, from Scunthorpe, Lincolnshire; the latter, the wife of an American missionary. A rescue party is actually on the way, and Mongolian soldiers are trying to protect the women.



DRIVING WITH THE MINISTER FOR WAR AT A MILITARY PARADE IN RIO DE JANEIRO: DR. GETULIO VARGAS, THE NEW PRESIDENT OF THE REPUBLIC OF BRAZIL.

The investiture of Dr. Getulio Vargas as President of the Brazilian Republic, with discretionary powers, took place early last month, when the military junta laid down the reins of Government. At the end of his speech, Dr. Vargas said: "I assume provisionally the Government of the Republic, as the delegate of the Revolution, in the name of the Army and Navy and of the Brazilian people."



AN ARTIST ASSOCIATED WITH WHISTLER: MR. WALTER GREAVES.

Died in hospital on November 23, aged eighty-four. His best known work is his "untutored" picture, "Hammersmith Bridge on Boat-Race Day," which was bought by the Chantrey Bequest in 1922, and is in the Tate Gallery. It is said to have been painted when the artist was sixteen, before his association with Whistler. First before the public in 1911.

## A TWELFTH-CENTURY COMBINATION SAFE AND OTHER RARE



A TREASURE FOR THE EXHIBITION: A  
EWER IN BRONZE INLAID WITH SILVER.  
(Tenth-Twelfth Century.)—(Ralph Harari Collection.)



OF THE ACHAEMENID PERIOD (550-330 B.C.): A GOLD FILIGREE PLAQUE,  
OR PENDANT.  
(Arthur Upham Pope Collection.)



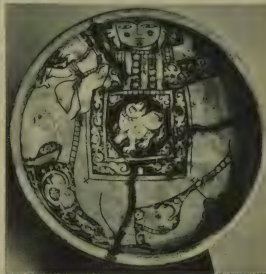
A TREASURE FOR THE EXHIBITION, WHICH  
OPENS ON JANUARY 5: A BRONZE VASE.  
(Tenth Century.)—(Ralph Harari Collection.)



A DISH WITH A HALOED FIGURE.  
(Twelfth Century.)  
(U. Dornier Collection.)



A CREAM-COLOURED BOWL WITH INCISED DECORATION.  
(Ray, Tenth Century.)  
(T. Doherty Collection.)



A 50-CALLED GABRI (FIRE) BOWL.  
(Probably Eleventh Century.)  
(Parish-Watson New York Collection.)



A NUHAVEND JAR IN GLAZED TERRA-COTTA WITH FANTASTIC  
PAINTINGS IN BLACK.  
(Probably Second Millennium B.C.) (Detroit Museum.)



A BRONZE HUB CUP DECORATED WITH A LOW RELIEF OF  
A DISMEMBERED LION—REMINISCENT OF THE SCYTHIAN  
STYLE.—(Luristan Probably about 600 B.C.) (Boston, Mass.)



AN UNGLAZED JAR WITH RELIEF AND A  
PIERCED DECORATION OF SEATED FIGURES.  
(Ray, Twelfth Century.)—(Indus Collection.)

## PIECES: PERSIAN TREASURES FOR BURLINGTON HOUSE.



A COMBINATION-LOCKS SAFE OF THE TWELFTH CENTURY: A BRONZE STRONG-BOX INLAID  
WITH SILVER AND HAVING A SET OF ENGRAVED DIALS.  
(Sore Collection.)



SIXTEENTH-  
CENTURY WORK:  
A VERY CURIOUS  
CELESTIAL  
GLOBE IN BRASS.  
(Ralph Harari  
Collection.)



12th-14th CENTURY WORK: A POTTERY TILE  
WITH POLYCHROME DECORATION.  
(Emile Perrot Collection.)

As we have noted on various occasions, when publishing photographs of certain of the objects to be shown, the great Exhibition of Persian Art is to be opened at Burlington House on January 5 next and is to remain in being until March 1. That it will attract thousands is certain, although it will boast but few pictures in the ordinary sense of the word. The art-crafts, however, will be superbly represented, thanks to the Shah himself, to Governments, to museum authorities throughout the world, and to private collectors, all of whom have lent of their best. To name but a tenth of the treasures on this

double-page would be impossible; but it may be added that, as we go to press, the latest loans announced are some from the Victoria and Albert Museum. These have been selected to fill gaps among the exhibits from elsewhere; and they include very fine woven and embroidered fabrics, tiles, mosaics, pottery and porcelain, two examples of woodwork, and two specimens of metal-work. The last-named are a gold Achaemenid armband from the Oxus Treasure (complementary to that in the British Museum), and a gilt and damascened astronomical instrument of the period of Shah Abbas.

# "THE SPADE IS MIGHTIER THAN THE PEN."

BEING AN APPRECIATION OF

"THE ROMANCE OF ARCHÆOLOGY." By R. V. D. MAGOFFIN and EMILY C. DAVIS.\*

(PUBLISHED BY G. BELL AND SONS.)

"THE Romance of Archæology" is well named. Discovery is always romantic. And although discoveries, like milestones, mark and measure the advance of every branch of knowledge, they are much less frequent, and much less attractive to the imagination, in some sciences than in others. The raw material of many sciences, gases, germs, numbers, is not interesting in itself; and discoveries based on the way these materials behave in certain circumstances, though they stimulate the mind, cannot fire the imagination. The emergence of a fact or a theory from the welter of subsidiary ideas in which it is embedded is less immediately exciting, it must be admitted, than the statue by a famous Greek sculptor, already nearly free from the débris of Pompeian excavation, illustrated in the frontispiece of "The Romance of Archæology."

Archæology has for the lay mind two great advantages over most of the other sciences. Its raw material is interesting in itself, and every fresh example brought to light has the glamour of treasure-trove. The same may be said of pearl-fishing and gold-digging, neither of which useful and necessary pursuits has a claim to the dignity of Science. But the objects turned up by the archæologist's spade are not only valuable; they are beautiful and instructive. They contribute to art and to the history of art; and not only to the history of art, but to the history of mankind.

Mr. Magoffin and Miss Davis, joint-authors of "The Romance of Archæology," have approached their vast subject with the treasure-hunter's enthusiasm, the artist's discrimination, the historian's capacity for sifting, comparing, and pigeon-holding. To these admirable qualifications they have added another of more doubtful value. Fearful lest the public should turn away from archæology as being too dull, they have tried to brighten it up. They have besprinkled the text with light-hearted or facetious observations, of which the opening paragraph furnishes a good example—

"The combined elements of surprise and satisfaction meet, in archæology more often perhaps than in any other modern science. In the first place, people are always expressing surprise that Schliemann knew enough to look for the ancient high-walled city of Priam under the modern Turkish hills of Hissarlik. Then they were even more surprised that Troy (to which fair Helen went because she wanted to be the first woman in the world—as she was—to get her gowns from Paris) is only one of nine cities built through the ages one above another."

Personally, I feel that Schliemann's achievement was in itself so exciting that there was no need to treat it as a pill, which might be expected to go down better if sugared with a pun. And not only in the text, but in the titles of the chapters and explanations of the many excellent photographs that illustrate the book, we notice the same effort to make the dignified science of archæology caper to a lively tune. The gold helmet of King Mes-Kalam-dug (3500 B.C.), found in his tomb at Ur of the Chaldees, is disrespectfully described as "A King's Permanent Wave." The sepulchral monument of a Roman baker on which were carved the emblems of his trade is introduced with the legend, "Tombstone Advertising." A wistful, diffident, naked young man holding candelabra (a Greek statue found in Pompeii) is entitled "Flaming Youth." A mutilated statue of Diana is "A Diana Disarmed." A realistic representation of a lion in Pentelic marble, a Greek work of the fourth century B.C., wins from the caption-writer the warm commendation: "They knew their lions." And "The gold head of a bull, with bangs and beard of lapis lazuli," which "probably decorated a harp which was 'made about 3500 B.C.," is characterised as "A Bang-up Bluebeard."

I do not think that these attempts to apply the technique of the cinema and the newspaper to an exposition of the marvels of the ancient world justify themselves. Good wine needs no bush; we do not need to be told, to appreciate the agony so eloquently expressed in the tortured attitude of a Niobid, that here "Apollo fleshes a venomous shaft."

However, what blemishes there are (and perhaps not everyone would admit them to be blemishes) in the manner and presentation of the book are superficial, and, in any case, faults in the right direction. The authors' aim was to popularise archæology, and their first concern was, naturally, to avoid being dull and heavy. That they have triumphantly escaped such a charge seems the more remarkable when we remember the scope of their undertaking. Their survey of the progress and achievements of archæology includes almost every country in the world. They give special attention (this is not surprising, since

Professor Magoffin is President of the Archaeological Institute of America) to the antiquities of the New World; and if they can be said to neglect any country, it is China. In their choice of examples they neither condescend to the average reader's ignorance, nor do they flatter his knowledge: they find a happy mean, so that one cannot be unduly puffed up at knowing too much, and one need not be unduly downhearted at knowing so little. At the beginning of the book the authors acknowledge their

Thus it was possible to decide that Uaxactun in Guatemala was the oldest known Mayan city, already in existence in 97 A.D. "But how far back into the pre-Christian centuries the city really was founded remains uncertain." Nor is it precisely known when the Mayas began their great emigration northward into Yucatan and founded the New Mayan Empire. By the year 600 A.D. the old Empire had been finally abandoned, and it was once thought that the migration was a swift, sudden undertaking, prompted by pestilence or famine; but an inscribed stone found in Yucatan proves that Mayan pioneers had already penetrated there in 333 A.D. So that the idea of a "sensational overnight" migration of the whole people has been abandoned: they must have moved in waves.

The jungle is slowly giving back more and more specimens of their art and architecture. "The Mayan beauty is based on a different conception of the universe from that of the Greek. The American art is not graciously curving and friendly, but fierce and exotic and brilliant. The portraits of the gods show them with grotesque features, sometimes with masks symbolising their powers and fear-inspiring attributes. The hook noses and squint eyes and open-hanging mouths of these faces were to some extent exaggerations of the features seen in Mayan crowds. We know that Mayan mothers hung dangling objects before the eyes of the babies to make them squint."

Religion played a tremendous part in the life of this people. Not only did it inspire their sculptures and temples, but, apparently, it was the reason for their building roads. There were no horses and no wagons in Yucatan; yet a few years ago Mr. Gann discovered that the Mayas had built "smooth white stone roads, 30 to 60 feet wide, straight through the forest for miles." Since "dirt trails were satisfactory for foot travel," these roads, it has been concluded, laboriously constructed though they were, could have been used only for religious processions.

The Mayas were a progressive race, but they "selfishly restricted their wisdom to a favoured few," the invading Spaniards, by "disposing of priests and rulers, and burning the books in the temples," were able to wipe out almost every trace of their culture which had not been expressed in stone and metal. Their modern descendants speak their language, but have forgotten their learning. "Only three Mayan manuscripts are known to be in existence"; they "deal chiefly with magic formulae and rituals and the calendar."

This is a sad loss. A Spanish servant who came in the train of Cortes wrote back to his master: "It is the richest land in the world. . . . One can hardly tell what wonderful things one finds in their houses; their bedsteads are covered with canopies and other costly cloths. . . . One cannot estimate the values of the houses of the great lords, neither are they comparable with those of our land, because it is a great sight to see the buildings of these countries; the large halls, the entrances to the doors, the courtyards, are built with much marble and are

decorated; all buildings are painted in various colours. . . . The cities are larger than Seville; more than half of them have five miles of roads in length and breadth, wondrously beautiful, with splendid streets, all of them beautifully paved."

What Vandals the Spaniards were! But respect for ancient monuments is a sentiment of modern growth. John Evelyn reported of Stonehenge that the stone was "so exceeding hard that all my strength with a hammer could not breake a fragment." Professor Magoffin calls Stonehenge "the crowning project of the Stone Age in Britain," and dates it at about 1800 B.C. No theory is too general, no detail too small, for his notice. He tells us that the valley of the Indus is now competing with Egypt and Sumeria for the honour of being the cradle of civilisation. He demonstrates that Roman boys had pocket-knives, and that Greek youths spun tops and played hockey. He is never acrimonious or controversial or dogmatic; he is never diffuse or vague or tiresomely tentative. "The Romance of Archæology" is a very remarkable book. It is a museum without fatigue, learning without tears; it is a panorama, and yet every detail is precious. The authors have put both the scholar and the general reader equally in their debt.

L. P. H.



PART OF A REMARKABLE RECONSTRUCTION OF AN ENTIRE GREEK BUILDING FOR A BERLIN MUSEUM: A FORCEFUL FIGURE IN THE FRIEZE OF BATTLING GODS AND GIANTS ON THE REPLICA OF THE ALTAR OF ZEUS FROM PERGAMUM.

The "Museum Island" at Berlin has become justly famous for its reconstructions of ancient buildings—of the Roman Market Gate at Miletus; of the famous altar of Zeus from Pergamum, with its dynamic frieze of battling gods, giants, and beasts; and of the Ishtar Gate and the Triumphal Way excavated at Babylon. The last is the latest to be completed, and on the opposite page of this number we give a series of photographs illustrating the Gate and the Triumphal Way, with their decorations of beasts in coloured brick.

indebtedness to various authorities; after that all is plain sailing; the apparatus of foot-notes and references which cumber the pages of so many learned works is delightfully absent. The reader has to undergo no tiresome initiation; he is admitted at once and allowed to browse upon the choicest and most succulent fruits of the archæologist's labours.

But how hard it is to choose from amid the bewildering mass of information those special examples on which the high-light of interest most vividly falls! The authors are, in discussing the antiquities of each country, not only the showmen but the interpreters of the past. They are not content with putting the exhibits before our eyes—they wish us to know what inferences are to be made from these exhibits, how they affect and modify our knowledge of this and that period and people. But facts are many, and theories are few; it was inevitable, perhaps, that the general effect of the book should be of a rich and varied congregation of facts and objects, each with its special claim on one's interest.

I turned first to the chapter on the "great tropical civilisation" of the Mayas in Central America. The Mayas, "alone of the old Americans, solved the difficult problem of perfecting a calendar. Our modern calendar is but slightly better adjusted to the traveling of the sun and moon. Mayan genius invented a system of hieroglyphic writing by which dates and other important records could be preserved everywhere and the same."



THE HEAD OF ALKYONEUS FROM THE FRIEZE SURROUNDING THE ALTAR OF ZEUS AT PERGAMUM, WHICH HAS BEEN RECONSTRUCTED IN THE PERGAMUM MUSEUM: SCULPTURE FULL OF DRAMATIC FEELING FROM THE GERMAN "ELGIN MARBLES."

\* "The Romance of Archæology." By R. V. D. Magoffin, President of the Archaeological Institute of America, Professor of Classics, New York University; and Emily C. Davis, Archaeological Staff Writer of Science Service. (G. Bell and Sons; 18s. net.)

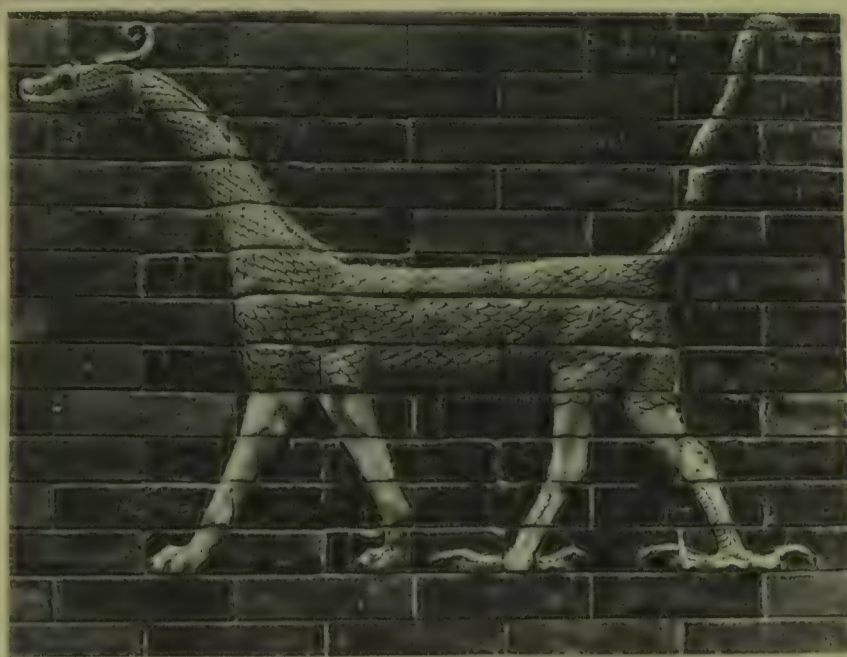
## BABYLON RECONSTRUCTED IN BERLIN: THE ISHTAR GATE ON THE MUSEUM ISLAND.



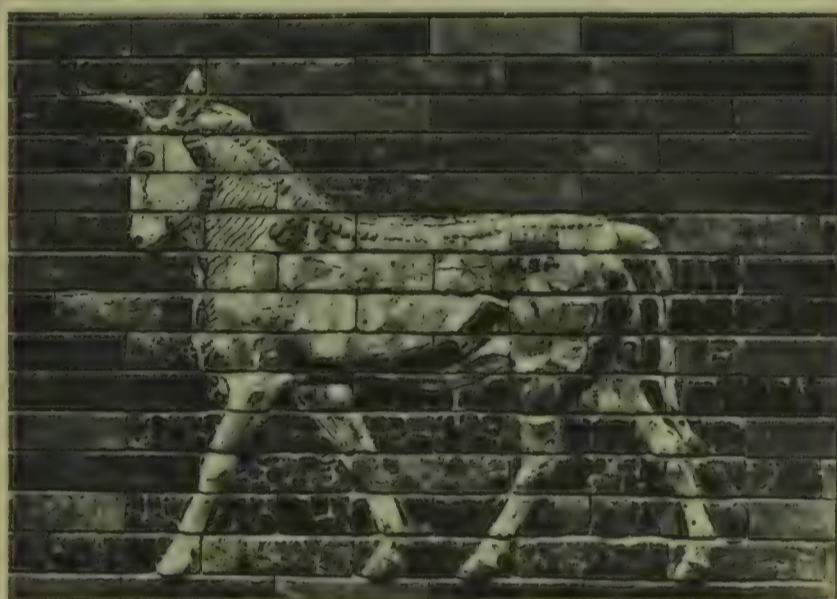
A RECONSTRUCTION OF AN ANCIENT BABYLONIAN STREET IN MODERN BERLIN: THE TRIUMPHAL WAY OF MARDUK; FLANKED WITH A FRIEZE OF LIONS IN WHITE AND YELLOW BRICKS ON A BLUE BACKGROUND.



A FULL-SIZED RECONSTRUCTION OF THE ISHTAR GATE AT BABYLON, FACED WITH COLOURED BRICKWORK: A MONUMENTAL FORTIFICATION BY NEBUCHADNEZZAR II. (c. 600—c. 560 B.C.) AS REPRODUCED IN BERLIN.



A DRAGON IN COLOURED BRICK ON THE ISHTAR GATE: THE SACRED ANIMAL OF MARDUK, TUTELARY DEITY OF THE CITY OF BABYLON.



AN ANIMAL SACRED TO ISHTAR, THE GREAT BABYLONIAN NATURE-GODDESS: A BULL IN COLOURED GLAZED BRICKS ON THE ISHTAR GATE.



A LION OF THE FAMOUS FRIEZE IN THE TRIUMPHAL WAY: A WORK OF ART IN WHITE GLAZED BRICKS, WITH YELLOW MANE, ON A TURQUOISE AND DARK-BLUE BACKGROUND.

Our readers will remember that we have illustrated on two occasions the almost unique reconstructions of the Market Gateway at Miletus and the Altar of Zeus at Pergamum which have been set up in Berlin. Whole buildings as exhibits are now a feature of the "Museum Island" in Berlin, on which have been built the New, the Pergamum, and the Western Asiatic (*i.e.* Near East) Museums. A reconstruction of the famous Ishtar Gate at Babylon, and one of the Triumphal Way, which leads up to it, are the latest of these archaeological monuments to be completed there. The excavation of Babylon is associated with German archaeology: in particular, much of our knowledge of the area round the Ishtar Gate and the palace of Nebuchadnezzar is due to the efforts of Koldewey and

to the excavators of the German Orient Society. In Babylon, Ishtar was a great mother—or nature-goddess. Her cult, under various forms, extended over Syria and Palestine (where the Biblical Ashtoreth was her counterpart), and even reached Egypt. The Triumphal Way, which passed under the gate dedicated to her, through the most heavily fortified part of Babylon, went from the citadel (Kasr), passing close to the palace of Nebuchadnezzar and to the E-Sagila, or temple of Marduk—the tutelary god of the city. The reconstructions, made on such a large scale and with characteristic thoroughness at Berlin, are of particular interest to English readers; a similar work may eventually be undertaken at the British Museum in connection with a proposed new setting for the Elgin Marbles.

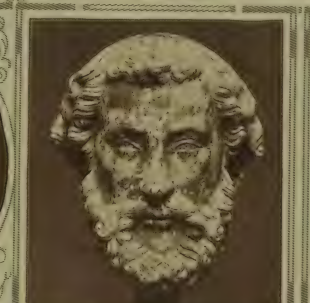
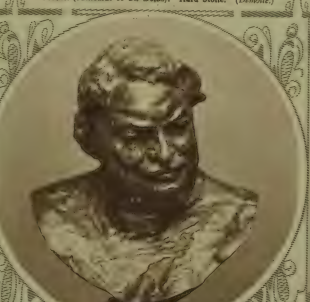
## CIRCA 2750 B.C. TO 1930 A.D.: A COMPARATIVE EXHIBITION

REPRODUCTIONS BY COURTESY OF DEMOTTE, INCORPORATED.

CIRCA 2750 B.C.: "A NOBLE PERSON."  
Egyptian; 9th Dynasty. Calcareous Stone with Traces of Polychromy. (House Collection.)END OF FOURTH—BEGINNING OF THIRD CENTURY B.C.:  
"A YOUNG MAN."  
Greek. Marble. (Demotte Collection.)CIRCA 100 B.C.: "PORTRAIT OF A YOUNG MAN."  
Ptolemaic. Marble. (Demotte Collection.)SEVENTH CENTURY A.D.: "BODHISATVA."  
Chinese; T'ang (Hanan). Grey Stone. (Leo Collection.)ELEVENTH CENTURY A.D.: "BRAHMANIC HEAD."  
Khmerian. Grey Sandstone. (Leo Collection.)TWELFTH CENTURY: "CROWNED KING'S HEAD."  
French (Paris Excavation). Calcareous Stone. (Demotte Collection.)FOURTEENTH CENTURY: "VIRGIN'S HEAD."  
French (Champagnol). Hard Stone. (Demotte Collection.)FIFTEENTH CENTURY: "PORTRAIT OF LOUIS XI."  
French (Toul). Hard Stone. (Demotte Collection.)SIXTEENTH CENTURY: "PORTRAIT OF HENRY II."  
French (Dijon). Hard Stone. (Demotte Collection.)

## OF SCULPTURED "PORTRAITS" IN CHRONOLOGICAL ORDER.

EAST 78TH STREET, NEW YORK, AND RUE DE BERNI, PARIS.

FIRST CENTURY A.D.: "PORTRAIT OF A ROMAN."  
Roman. Marble. (Demotte Collection.)SECOND CENTURY A.D.: "PORTRAIT OF A LADY."  
Palmynian. Soft Calcareous Stone. (Demotte Collection.)THIRD CENTURY A.D.: "A MATRON OF THE ISLAND OF CYPRUS."  
Cyprian. Hard Calcareous Stone. (Demotte Collection.)1200: "SUPPOSED PORTRAIT OF KING PHILLIP AUGUSTUS."  
French (Bourbon Region). Hard Stone. (Demotte Collection.)THIRTEENTH CENTURY: "PORTRAIT OF A HOLY CHARACTER."  
French (Cathedral of St. Denis). Hard Stone. (Demotte.)1280-1300: "VIRGIN'S HEAD."  
French (Verdun). Hard Stone. (Demotte Collection.)EIGHTEENTH CENTURY: "MARIE ANTOINETTE."  
French (Art. J. B. Lemoyne). Plaster. (Demotte Collection.)NINETEENTH-TWENTIETH CENTURY: "BALZAC."  
French. Bronze by Rodin. (Demotte Collection.)TWENTIETH-CENTURY MODERNIST: "HEAD."  
French. By Amadeo Modigliani. Hard Stone. (Demotte Collection.)

Some months ago—to be precise, in our issue of April 26—we published a set of photographs of sculptures of the Madonna and Child which had been gathered together by Mr. L. Demotte and were being shown in New York, to illustrate "Seventeen Virgins Synthesizing Art in France from the Twelfth to the Seventeenth Century." Later, Mr. Demotte conceived the idea of demonstrating portraiture throughout the ages by means of a collection of sculptured heads dating from 2750 B.C. to the very modern France, and arranged in chronological order. For this purpose twenty-four pieces were chosen, and are to be seen at the Demotte Gallery, New York (November 1—December 15). Eighteen are here presented. In a Preface to the "Comparative Exhibition of Sculptured Portraits" in question, M. Louis Ronu writes: "The public will perhaps be astonished to see designated as portraits heads mostly coming from mutilated and decapitated statues which perhaps represented ancient divinities, the Virgin, or Saints. . . . The word *portrait* must be taken here in its widest meaning: our interpretation of this word is 'any head having individual character.' It goes without saying that the Greek sculptors, when they had to represent Zeus or Athena, like the sculptors of the Middle Ages when they executed a statue of the Virgin or of a Saint Peter, were obliged to conform to iconographical

traditions. . . . But, in spite of these obligatory conventions, it is obvious that they had before their eyes or in their minds a living model. . . . Thus, behind statues which are apparently the most idealized and the most impersonal, a study from nature or a portrait is always hidden: this is the justification of the title chosen for this Exhibition." Certain other of his points are as follows: "It is in Egypt that we see for the first time the art of naturally representing the human face. The portrait appears there at the same time as funeral sculpture. . . . the 'double' had to be able to recognise itself and be reincarnated in this effigy. . . . These preoccupations are unknown to Greek art. At its finest epoch, in the fifth, and even in the fourth century, the research of ideal beauty always takes the lead over individual expression. . . . The care for individual expression, which is the very essence of the portrait, only became manifest in Greece at the period of her decadence. . . . Between the Roman busts of an Oriental or Hellenian tendency and the most ancient sculptured portraits of the Middle Ages extends an interval of several centuries during which alto-relievo sculpture practically disappeared. . . . The thirteenth century . . . marks the apogee of the sculpture of the Middle Ages."



## A PAGE FOR COLLECTORS. STUART NEEDLEWORK.

By FRANK DAVIS.

THE technique of seventeenth-century needlework renders it quite distinctive, and its quaintness peculiarly engaging. To start with, let us make no mistake: some people still confuse tapestry with needlework. A tapestry picture, whatever the size, is built up on a loom: a similar picture in needlework is something worked on a background—silk, satin, linen, anything—with needle and thread. This article deals with the polite and charming method of occupying long hours of leisure that was fashionable in most comfortable homes of the period. It is, therefore, not concerned with the work of established artists, nor with the carefully considered and ambitious output of an organisation like the tapestry factory at Mortlake. Needlework of this kind was the hobby of the individual: it is consequently unpretentious, untrammelled by any very definite rules, and abounding in amusing vagaries according to the inclination and the industry of the patient worker. In one sense they conform to pattern, but it is not the pattern of contemporary art: there is no attempt

gentleman's head, my dear. What shall we put there—a fat caterpillar or a butterfly? Or, if you prefer it, what about a little dog or an apple tree?" That is the sort of talk that must have been heard by the fireside during endless winter evenings. The result is extraordinarily quaint, and wholly delightful. And what a laborious and delicate operation, this stump-work! The high-relief portions were worked separately on stout linen, and then fastened with infinite patience on a foundation of hair or wool. Head and hands were sometimes carved in wood, and covered either with satin or lace stitch, or merely painted. Sometimes real hair was used for the head. As for the fruit—apples and pears—it was worked over little shaped wooden balls. In addition, as often as not, all sorts of odds and ends were used for the further adornment of the figures—seed pearls, coral beads, bits of glass, and even peacock's feathers.

After stump-work, bead-work was a favourite device. Sometimes the two methods are combined, and the raised portions are sewn with different-coloured beads. Favourite subjects for illustration were Old Testament incidents, such as the meeting of Solomon

and the Queen of Sheba, the story of Susannah and the Elders, and the dramatic reception of Esther by Ahasuerus. In every case—and this is not the least interesting aspect of these seventeenth-century pictures—the dresses are those worn by the fair needlewoman or observed in the world about her. Indeed, they may be said to reflect the fashions of the time with all the accuracy of a modern fashion plate.

Apart from Old Testament stories, the other favourite subject for embroideries was the House of Stuart, both before and after the downfall of Charles I. Later, the butterfly so frequently



A CHALICE-COVER IN BEAD-WORK UPON SILK—OF THE STUART PERIOD: A VERY FINE EXAMPLE OF OUTSTANDING SIMPLICITY AND RESTRAINT.

All Photographs reproduced by Courtesy of Messrs. Sidney Hand, Ltd.



A CHARMING STUMP-WORK (NEEDLEWORK) PICTURE OF CHARLES I. AND HIS QUEEN: A SUBJECT WHICH WAS A FAVOURITE WITH LADIES BOTH BEFORE AND AFTER THE DOWNFALL OF CHARLES I.

A groom, hat in hand, holds the King's horse; while the Queen stands beneath a canopy on the left. The palace in the background is remarkable in having the royal arms over the gateway; while other amusing details are the mermaid in the little lake in the foreground, the pear tree, the thistle, the birds, and the caterpillar.

to translate into silken threads the canvases of Van Dyck or Rubens, nor of the Italians. There is little formal design, very little perspective, but, in place of it, an almost childishly naïve interpretation of a Bible story, or a crude effort at portraiture.

Yet their very unpretentiousness makes these rare examples more than worthy of careful attention, while as documents of a vanished age they are of incalculable value. Few objects that have survived three hundred years illustrate better the change that has come over the outlook and occupations of women. No golf, no cars, no bridge, very little reading, and hardly any freedom; rough roads, rough manners. One undoubted advantage—next to no servant problem; against this—next to no distractions and a dreadfully limited horizon. One does not grieve overmuch for amenities one cannot imagine, yet, even so, the life of the average woman must have been uncommonly dull. Little wonder she found time and opportunity for these elaborate and complicated pictures and caskets, many of which must have taken years to complete.

Stump-work is characteristic of seventeenth-century needlework. As has already been pointed out, as far as design is concerned it is invariably puerile: never must an inch of space be left unadorned. There is quite a large spot of white satin by the



A SILK-LINED CASKET OF BEAD-WORK OF THE STUART PERIOD: A JOYFUL FEMALE FIGURE WHICH, IT HAS BEEN SUGGESTED, MAY HAVE BEEN MEANT FOR NONE OTHER THAN NELL GWYNN.

The lady upon the cover—whether or not she be Nell Gwynn, as has been suggested—holds a wine-cup in one hand and a cornucopia in the other. An interesting point is that here the face is left unworked, showing the original design, which in the ordinary way would be covered with stitches.

adorning vacant spaces between figures became the symbol of the Restoration, while the caterpillar was supposed to symbolise Charles himself.

There are many versions of Charles and his Queen, Henrietta Maria, one of which, a very charming and rare example, is illustrated here. The details well repay study. A groom, hat in hand, holds the King's horse, while the Queen stands beneath a canopy on the left. The palace in the background is remarkable in that it bears the royal arms over the gateway—a circumstance which makes this example, if not unique, at any rate extremely rare. It is a very typical piece, full of amusing and characteristic decorations. Note the mermaid in the little lake in the foreground, the pear tree, the thistle, the bird, and the caterpillar.

The casket of bead-work is a good example of its kind. The interior is lined with silk. The lady upon the cover holds aloft a wine-cup in one hand and in the other is a cornucopia. An interesting point here is that the face is left unworked, showing the original design, which, in the ordinary way, would be covered with stitches. It is suggested, not without plausibility, that this figure represents Nell Gwynn—for my part, I should not care to commit myself on the point.

The third illustration is of a different and more serious type, of its kind very fine indeed. It is a chalice-cover, worked in bead-work upon silk. Its simplicity and restraint need no recommendation. One cannot help wishing that before long it may go back once more to its original purpose—not, perhaps, for actual use, but as part of the carefully-preserved possessions of a church.



By Appointment to H.M. the King.

# Finest Chinese Porcelain



1825. Egg-shell *famille-verte* porcelain cup and saucer, brilliantly decorated with court ladies in a garden.

Diameter of saucer, 4½ ins.  
Khang H'si, 1662-1722.

£14

In addition to objects of great rarity running into large sums, our Chinese Galleries contain many examples of utmost beauty at very moderate prices that will appeal to the discriminating collector.

A few specimens in finest porcelain are illustrated on this page.

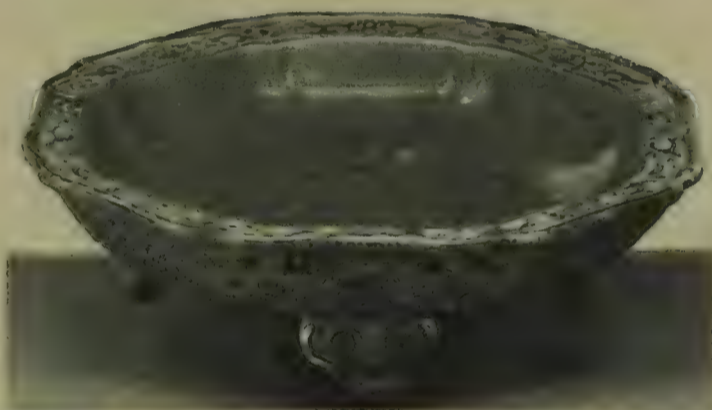


1362. *Famille-rose* egg-shell porcelain cup, decorated with floral sprays on a *peau d'orange* ruby ground.

Height 2½ ins.

Kien-Lung, 1736-1795.

£9



1900. Pair of shallow porcelain bowls on four fungus-head feet, the interior richly glazed in turquoise blue, the exterior in pale *rose-du-barri*.

Diameter, 7 ins.

Tao-Kuang, 1821-1850.

Pair £12

.. Would make very beautiful bonbon dishes.

Every object  
guaranteed.



575. *Famille-rose* porcelain saucer dish, enamelled, with sages and acolyte in a rocky landscape, in soft colours on a crackled ivory ground.

Diameter, 6 ins.

Yung Cheng, 1723-1735.

£9



1787. *Famille-verte* porcelain dish, brilliantly enamelled in emerald green, blue and Imperial yellow, with butterflies amidst bending lily sprays.

Diameter, 6 ins.

Khang H'si, 1662-1722.

£14

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## CHRISTMAS GIFTS OF 1930.

THE time-honoured tradition of exchanging souvenirs of good-fellowship at Christmas grows stronger with each succeeding year. The shops are already gay with multitudes of suggestions which study every whim. The secret of giving successful presents lies not in their cost, but in the care with which each is chosen. On these pages will be found offerings to delight every taste.



1

1. For friends with a sweet tooth: Boxes of Cadbury's delicious chocolates, which are obtainable everywhere at prices to suit every pocket. The "Golden East" assortment is an entirely new *de luxe* variety.

2. Souvenirs that will last: A group from J. C. Vickery's, Regent Street, W., including a fitted motoring toilet case, a new cigarette and match stand for the table, a man's gold dress watch, and a neat wrist watch.



2



3

3. For lovers of fragrant perfumes: A beautiful jar of bath salts, in the famous Red Rose perfume, of Floris, 89, Jermyn Street, W. There is the perfume and powder to match.

4. For critical smokers: A box of Carreras' "Piccadilly" cigarettes, which are "over-size" and "de luxe" in quality, obtainable in flat-fifty boxes at 2s. 10d., and desk hundred boxes at 5s. 6d.



5

5. For Christmas cheer: A gift case of Heidsieck Champagne, which every host will appreciate. It is invaluable during the present entertaining season.

6. For hospitable people: A gift every Scottish friend will appreciate is a box of Huntley and Palmer's Scotch shortbread assorted, which costs only 2s. 3d. a tin everywhere. This firm are offering many Christmas delicacies in decorative boxes at all prices.



7

7. For invalid friends: A decorative canister of delicious Doctor's China Tea, which is of superfine quality and free from all harmful ingredients.

8. For his hours of ease: Comfortable slippers of real sheepskin, wonderfully light and warm, obtainable for 10s. 6d., at Austin Reed's, Regent Street, W., where there is a huge choice of gifts for men at prices to suit every pocket.

9. British toys that will delight the nursery: A picturesque group from Liberty's, Regent Street, W. The clothes of the boy doll take off, and he has a flannel shirt, woolly jumper, and red leather shoes. He costs 37s. 6d. Next is an ark containing amusing skittles in the shape of queer animals, all made of felt (the price of this is a guinea), and opposite a charming "Old English" lady dressed in Liberty fabrics, and costing only 10s. 6d.



4



6



8



9



In every home after the sun has set...  
When lights start twinkling...when the city  
smiles and the birds have gone to rest...  
...RADIO...speaks...sings...plays...



# Columbia Radio

reproduces actuality

MADE BY THE MAKERS OF THE FAMOUS



COLUMBIA GRAPHOPHONES AND RECORDS.

## SUGGESTIONS TO PLEASE VARIED TASTES.



1.



2.



3.



The choice of a man: A case of Grant's blended whiskies, "Standfast," "Best Procurable," or "Liqueur," obtainable everywhere. "Standfast" Special gift cases, contain one, two, three, or six bottles.



4.



6.

1. For the débutante niece: Fashionable jewellery of little cost from the Tecla Salons, at 7, Old Bond Street, W. Tecla pearls, diamonds, emeralds, and other gems are perfect reproductions of the actual stones, set in real gold.

2. For country-house owners: A gift case of Field's decorative Nell Gwynn candles, complete with wax candlesticks to match. They are obtainable in beautiful colours. This delightful gift case costs only 5s. Another welcome and unusual gift are the attractive Doulton flagons on the same sideboard, containing Dewar's famous "White Label" whisky.

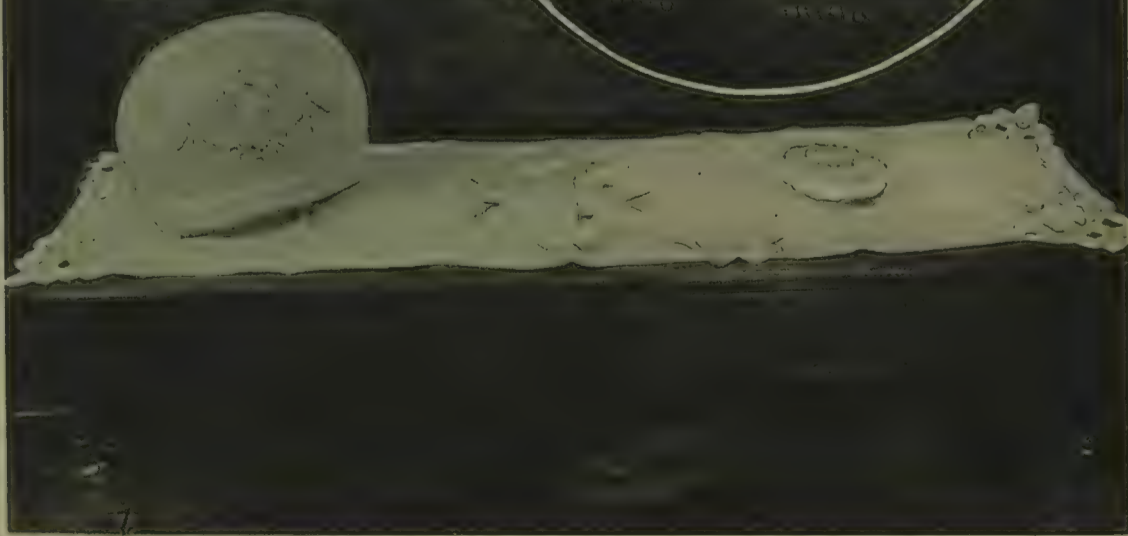
3. For sports enthusiasts: A charming set of woollies from Burberrys in the Haymarket, S.W., who specialise in practical, well-cut "country clothes" for all occasions.

4. For smokers, there is the ever-popular Wills's "Gold Flake," now obtainable in decorative Christmas caskets, one of which is pictured above, on the right. Containing 100 cigarettes, the price is five shillings, a useful suggestion.

5. For bridge-players: A delightful bridge set containing everything necessary to the game, even a felt cloth, in a decorative coloured felt case. From the Fancy Department at Marshall and Snelgrove's, Oxford Street, W.

6. Suggestions for busy people: Souvenirs that will last from Elkington and Co., 20, Regent Street, W. The auto-pad eraser has a shagreen and silver frame. The "date watch" is a novelty of the season, and gives the day's date on the dial, changing automatically at midnight. The price of the auto-pad is £2 10s., and the date watch is obtainable in several designs from £4 10s. upwards.

7. For lovers of fine linen: Charming gifts from Robinson and Cleaver's, Regent Street, W. The table-runner, appliquéd and hand-embroidered in colour, costs only 7s. 6d., and the tapestry-work tea-cosy is 6s. 3d.





● WHAT ABOUT THE FESTIVE SEASON! HOW DO YOU INTEND TO CELEBRATE IT? HERE IS A WHISKY WHICH IS PROVED WHOLESOME AND BENEFICIAL. AN ABLE AID TO CONVIVIALITY. YOU'VE HEARD OF IT.

# DEWAR'S "WHITE LABEL"

NOW OBTAINABLE IN CASES CONTAINING TWO, THREE, SIX OR TWELVE BOTTLES READY PACKED FOR SENDING OFF TO YOUR FRIENDS

## OFFERINGS OF A PRACTICAL NATURE.



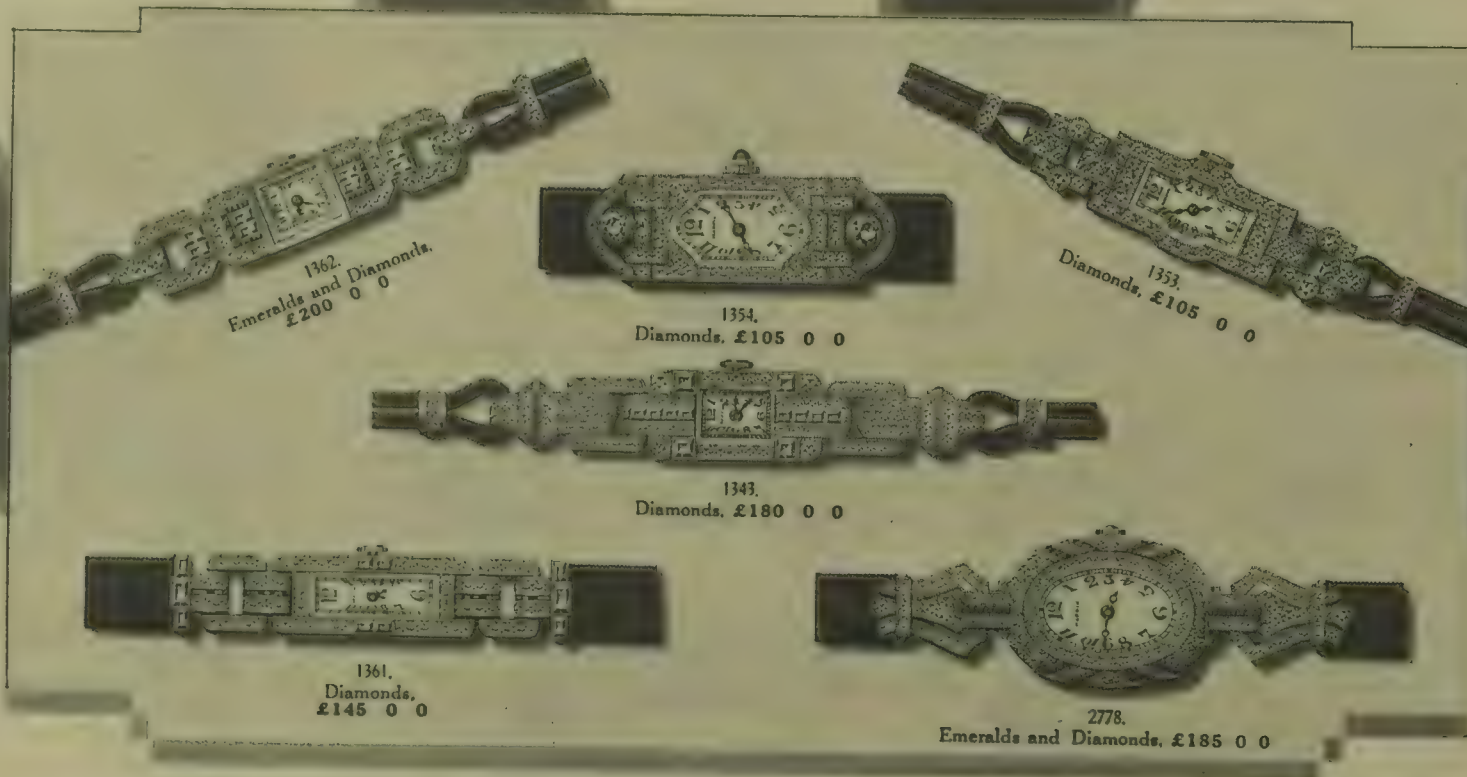
In these days, the most welcome gift is often the most practical. In the top left-hand corner is an offering to hospitable friends, a case of Highland Queen whisky, blended by Macdonald and Muir. It is obtainable from all wine merchants of prestige, costing 25s. a two-bottle case.

Wireless brings continuous delight to an entire family. The Columbia two-valve set on the left is an ideal gift, as it is compact and attractive, and costs only twelve guineas. Power is taken from the ordinary electric-light socket.

For golfing and outdoor enthusiasts, nothing could be more appropriate than the trim jacket in the centre, fastened by a "Zip." It comes from Aquascutum, 100, Regent St., W.

For friends in the country is the log basket above, of Dryad cane, which is light and durable. These baskets are found at the leading stores, or direct from the Dryad Works, Leicester.

To delight every user of spectacles are the extremely useful gifts (left) from Theodore Hamblin, the dispensing opticians, of 15, Wigmore Street, W. Their "Speclettes" fold into a minute space, and cases are made from genuine antiques. Illustrated on the left is an old cameo and a snuff-box.



1362.  
Emeralds and Diamonds.  
£200 0 0

1354.  
Diamonds. £105 0 0

1353.  
Diamonds. £105 0 0

1343.  
Diamonds. £180 0 0

1361.  
Diamonds.  
£145 0 0

2778.  
Emeralds and Diamonds. £185 0 0

These watches are fitted with fine quality Lever Movements and carry Mappin & Webb's guarantee of Reliability. The illustrations represent their actual size.

The "Mappin" Catalogue of Gifts in Jewellery, Watches, Clocks, Sterling Silver, Prince's Plate, Fancy and Fine Leather Goods, will be sent post free to any address.

# MAPPIN & WEBB<sup>LD</sup>

LONDON

2, QUEEN VICTORIA STREET. 172, REGENT STREET, W. 156-162, OXFORD ST. W. 1

PARIS.

ROME.

MONTREAL.

JOHANNESBURG.

BUENOS AIRES.

RIO DE JANEIRO.

ETC.

# I'd love a Ciro Jewel this Christmas!



## OUR UNIQUE OFFER.

We invite you to call and see the Ciro collections at any Ciro Salon. Or we will gladly send you a Ciro Necklet or Jewel on receipt of its cost. If after a fortnight your choice is found to be unsuitable, we will willingly exchange it, or return your money in full.



★ The Ciro 16" necklet and every jewel shown on this page is priced **21/-**

A necklet of pearls. Nothing is so right. And always for the sake of smartness, delicate Ciro Jewels—designs of a new distinction to match the new dignity of dress. Give her a Ciro Jewel this Christmas. You could not choose anything else so delightfully and completely right.

**ciro pearls**  
JEWELLERY



Send for the new Catalogues—"Ciro Pearls" or "Ciro Jewellery."

CIRO PEARLS LTD. (Dept. 16), 178, REGENT STREET AND 48, OLD BOND STREET, LONDON, W.

CITY: 120 Cheapside, E.C.

LEEDS: 38 Briggate

DUBLIN: at Switzers

MANCHESTER: 14 St. Ann's Square

BIRMINGHAM: 121 New Street

BRISTOL: at J. F. Taylor, Ltd.

LIVERPOOL: 23 Church Street

SHEFFIELD: 23 Fargate

EDINBURGH: at Jenners

GLASGOW: 95 Buchanan Street

BERLIN { 106 Leipzigerstrasse  
14 unter den Linden

## WELCOME ARRIVALS TO EVERY HOME.



For music lovers: His Master's Voice Gramophone, seen on the left, is an electrical reproducer, and the most delicate records can be regulated to any volume, from a soothing murmur to the compass of a great orchestra. The price has recently been reduced to £85.

Decorative and inexpensive *objets d'art* from Paris: Above are a modernistic ash-tray and vase-lamp in that attractive faience which is patterned with tiny lines. The lamp costs only 8s. 6d., and the ash-tray a few shillings at the Galeries Lafayette, Regent Street, W.

A boon to smokers: A box of "Craven A" cigarettes, above on right, which are obtainable in flat pocket or handbag containers at 2s. 6d. for 50, or 5s. for 100.

Pyjamas for your hours of ease: The charming pair on the right cost only 14s. 9d. at Gamages, Marble Arch, W., and are made of a locknit artificial silk, which is guaranteed non-ladderable. Several colours available.

A gift that requires no packing or letter-writing: Johnnie Walker whisky in a decorated case containing two, three, six, or twelve bottles. These cases are obtainable everywhere, and are sure of a warm welcome. There is no extra charge for the case.



The soft light of "Nell Gwynn" Candles creates the Christmas atmosphere round the dining-table.

## Christmas Time is "Nell Gwynn" Candle Time

AT CHRISTMAS, "Nell Gwynn" Candles create just that desired atmosphere of hospitality. In themselves they form a lovely adornment to the dining-table, but light them and then see how beautiful is "Nell Gwynn" Candlelight—soft, mellow and alluring. When your guests forgather, note how, by candlelight, the older ones look young again; how, too, the beauty of youth is enhanced. Here is warmth, conviviality, romance. Everyone is at ease. Talk flows wittily and without constraint.

### A Most Welcome Christmas Gift.

The gift of "Nell Gwynn" Candles brings the cheerful warmth of colour to gloomy winter rooms. "Nell Gwynn" Candles bring permanent delight; their colours are solid dyed not surface tinted. The smallest size costs 9d. a box of two candles; now there is a new Gift Box, containing four 14 in. Candles and four flat Candlesticks to match, costing only 5/-

### Decorative value of "Nell Gwynn" Candles.

"Nell Gwynn" Candles are an essential ornament to any room; displayed on the mantelpiece, on the sideboard and the table, they give the final touch to the scheme of decoration. They are made in many sizes and 36 different shades.

For further information, please write for a delightful free booklet, with coloured illustrations, called "Lights of other Days," J. C. & J. Field Ltd., Dept. "E," London, S.E.1. Established 1642, in the reign of Charles 1.



By Appointment.

# Gifts



Sapphire, Pearl and 15 ct. Gold Necklet.  
£4 0 0



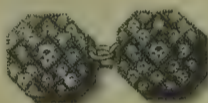
18 ct. Gold and Sardonix Signet Ring.  
£2 10 0



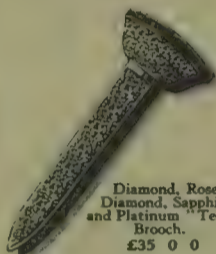
Pearl, Rose Diamond, Sapphire and 15 ct. Gold Necklet.  
£11 0 0



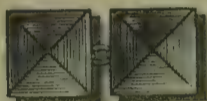
Platinum and 18 ct. Gold Signet Ring.  
£3 10 0



Diamond, Rose Diamond, Platinum and 18 ct. Gold Links.  
Per pair £30 0 0  
4 Buttons 30 0 0  
2 Studs 8 10 0



Diamond, Rose Diamond, Sapphire and Platinum Brooch.  
£35 0 0



18 ct. Gold Links.  
£3 3 0 per pair.



Pearl, Sapphire, Diamond, Platinum and 18 ct. Gold Earrings.  
£20 0 0 per pair.



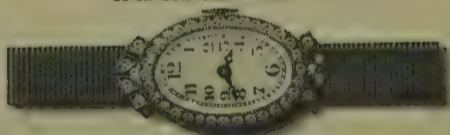
Diamond, Rose Diamond, Platinum and 18 ct. Gold Brooch.  
£14 0 0



Diamond, Sapphire, Platinum and 18 ct. Gold Earrings.  
£45 0 0 per pair.



18 ct. Gold Case. £25 0 0



All Platinum Case, set Fine Diamonds (Brilliants).  
£37 10 0



Diamond, Rose Diamond, Platinum and 18 ct. Gold Flexible Bracelet.  
£85 0 0

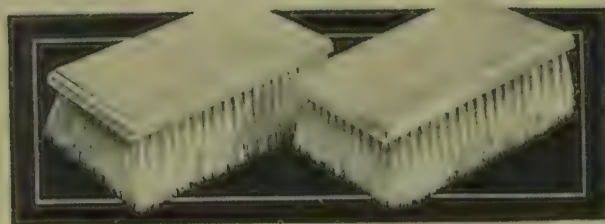
WRITE FOR AN ILLUSTRATED GIFTS BROCHURE.

*The*  
**GOLDSMITHS &  
SILVERSMITHS  
COMPANY LTD**  
**112 Regent Street 112**  
**LONDON W.1**

(at the Corner of Glasshouse Street)

NO BRANCH ESTABLISHMENTS ANYWHERE

## Really Sensible Gifts



British Made

### NEW SHAPED BRUSHES

Carved from the finest African Ivory, this well-made pair of brushes for a man have all pure bristle.

Price £6 : 15 : 0 per pair.

### MOST USEFUL CASE

Containing two large bottles with screw tops, and two cream jars, mounted in silver.

In Brown Crushed Morocco.

Size of Case closed : 9 x 6 x 2 1/4 ins.

£4 : 18 : 6



British Made

British Made

### CUSHION CASE AND RUG

This cleverly-designed Cushion case contains a loose pillow and sufficient room to include a rug. It has a useful pocket for books and papers on the outside.

With "Zip" Fastener, in Nigger Brown or Navy Blue Morocco Leather.

Size 20 x 15 ins. 68/6

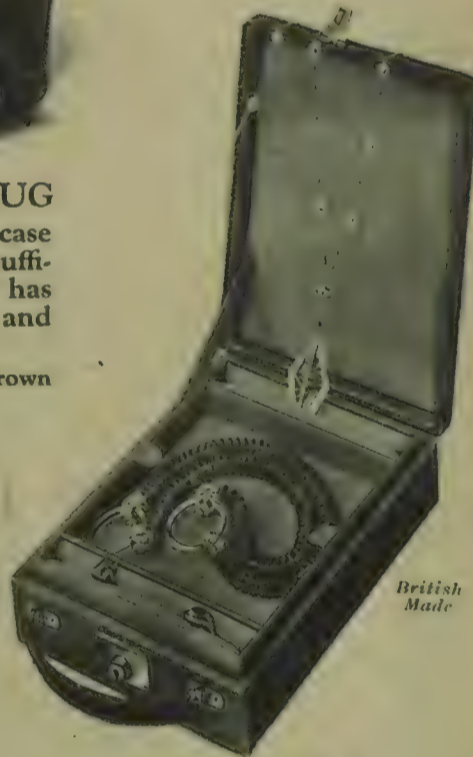
Lightweight rug to tone, 48/6

### CRUSHED MOROCCO JEWEL CASE

with lever lock and a lift-out tray with loose velvet pad.

Size 8 x 6 x 2 1/4 ins. deep :

21/-



British Made

British Made



### PASSPORT or MORNING HANDBAG

A well-shaped and perfectly made bag. Fitted with detachable purse, mirror, puff-case and a secure pocket for passport.

In Dark Blue or Brown Morocco.

Length 12 ins. 52/6 Length 14 ins. 62/6 Length 16 ins. 72/6

**DEBENHAM & FREEBODY'S**

(D. Benham & Co. Ltd.)

**Distinctive Luggage Department**

**40 WIGMORE STREET, LONDON, W. 1.**

## CHRISTMAS PRESENT SUGGESTIONS.

AT this time of year, considerable interest is aroused in choosing good, suitable wines for the coming festive season. Hedges and Butler, the renowned



A DECORATIVE SOUVENIR THAT WILL LAST: A ROLLER-TOP CIGARETTE BOX COVERED IN SHAGREEN AND CROCODILE, OBTAINABLE IN VARYING SIZES FROM £4 14s. 6d. AT THE GOLDSMITHS AND SILVERSMITHS COMPANY, 112, REGENT ST., W., WHO HAVE HUNDREDS OF NOVEL GIFTS OF THIS GENRE, AS WELL AS COSTLY JEWELLERY.

wine merchants, have published a booklet full of interesting information on this subject, and readers are well advised to apply for a copy to their head office, 153, Regent St. London, W.1. It is sent free on request.

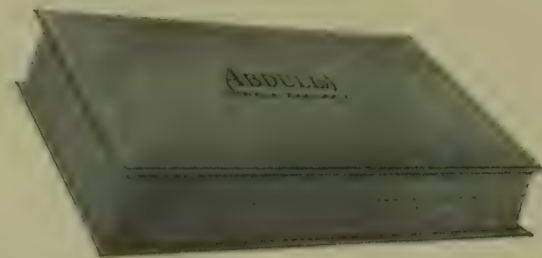
Christmas gifts that will remain useful for many years and constitute a real souvenir of the giver, are obtainable in a great diversity in Rodgers Cutlery (Sheffield), whose Sheffield steel has been famous for well over 200 years. The workmanship is renowned, and any gift can be safely chosen.



"TALKIES" IN THE HOME: THE WONDERFUL NEW "PROJECT-O-PHONE" OUTFIT AT WALLACE HEATON'S, OF 119, NEW BOND ST., W. IT CAN BE USED BY PLUGGING INTO THE ELECTRIC-LIGHT SOCKET, AND TAKES THE SMALL KODAK SIZE FILMS, USED IN CONJUNCTION WITH A LOUD-SPEAKER. MANY INTERESTING FILMS ARE AVAILABLE.

Most women are inveterate tea-drinkers, and a gift that is sure to be warmly welcomed is one of the decorative Christmas tins containing one or more pounds of the favourite United Kingdom Tea. These tins include the "Golden Lacquer," "Willow," and "Sports," the latter in the 2-lb. size only. They are obtainable from all the leading stores, or, in case of difficulty, application should be made to 1, Paul St., E.C.

An excellent New Year resolution is to devote five minutes each day to caring for the skin and



A CASKET OF ABDULLAS: A PRESENT EVERY SMOKER WILL APPRECIATE IS ONE OF THE CHRISTMAS CASKETS, RANGING FROM 6s. TO FOUR GUINEAS, CONTAINING THESE FAMOUS TURKISH AND VIRGINIAN CIGARETTES.

complexion. A bottle of Beetham's Larola, which is obtainable at all chemists and stores for 1s. 6d. and 2s. 6d. a bottle, will work wonders in keeping the skin smooth and clear. It is a soothing emollient, which is designed to strengthen the epidermal surface of the skin, which is extremely delicate and sensitive to external conditions. Residents in hot countries will find Larola excellent for allaying insect bites and irritation. Face powder "Rose Bloom" and "Lily Bloom" are companion preparations which

complete the perfect complexion.

Most men like to indulge in a new suit at Christmas time, and will find good tailoring speedily done in the men's tailoring and outfitting department at Peter Robinson's, Oxford Street, W. (Eastern Building). There is also an excellent ready-to-wear department, where lounge and dress suits of all kinds are obtainable at very reasonable prices. They specialise also in dress waistcoats, single and double-breasted. An illustrated catalogue will be sent post free on request to all who apply mentioning the name of this paper.



USEFUL AND ATTRACTIVE: A CHARMING LITTLE CARVED WOOD TABLE LAMP WITH A VELLUM SHADE FROM HAMPTONS, PALL MALL EAST, S.W. IT COSTS 47s. 6d.



IN ROYAL COPENHAGEN PORCELAIN: "THE POINTER," BY T. MADSEN, A CHARMING CHRISTMAS GIFT FOR LOVERS OF DOGS AND OBJETS D'ART. IT IS ONE OF A FINE COLLECTION TO BE SEEN AT 6, OLD BOND STREET, W.

# Gieves

LIMITED LONDON

ESTABLISHED 1785

By Appointment.

21, OLD BOND ST. W.1

91, BURLINGTON ARCADE, W.1

TRAVELLING RUGS  
MAKE  
MOST ACCEPTABLE  
XMAS GIFTS.

1930

## Buying a new Typewriter? Try a BAR-LOCK first—free of charge, of course.

We will supply you with the machines to test in your own office without charge and without obligation to purchase.

*Give British Products a fair trial before buying from abroad.*

### THE ALL-BRITISH BAR-LOCK

is built by engineers and backed by all that British engineering stands for.

#### EXCLUSIVE FEATURES include

INSTANTLY REMOVABLE  
AND INTERCHANGEABLE  
CARRIAGES,  
TEN KEY TABULATOR.



By Appointment to



His Majesty  
THE KING

**BAR-LOCK (1925) CO.,  
NOTTINGHAM, ENGLAND.**

Telegrams, Barlock, Nottingham; Telephones, 75141/2, Nottingham.

new

WILKINSON SAFETY RAZOR

with **LONG - LIFE**  
**HOLLOW GROUND**  
**BLADES . . .**

The smooth velvet shaving of this razor is a revelation. The blades have long life — entailing a big reduction in your blade bill.

Complete sets 7/6, 10/6

**21/-**

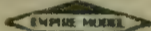
(Standard Set)

27/6, 35/- 42/-

Packets of Blades, 4/6

**SOLD EVERYWHERE.****Perfect**  
**Self - stropping**

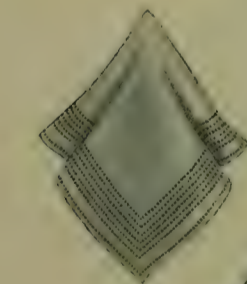
All Sets contain long-life Hollow Ground Blades, self-stropping razor and strop.

**Wilkinson Safety Razor**

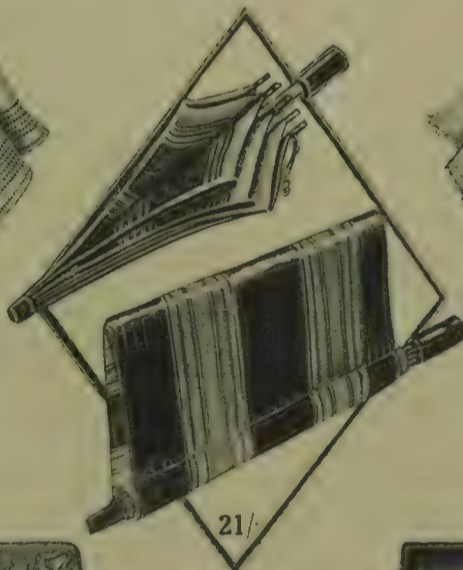
Wilkinson Sword Co., Ltd., 53, Pall Mall, London. Factory: Acton, London.

Send  
Useful  
Giftsfrom  
**GORRINGES**  
TWO MINUTES FROM VICTORIA STATION

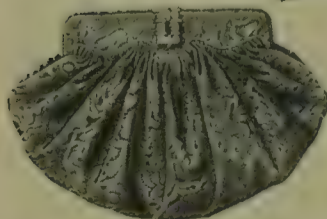
Here are a few suggestions which will help to solve your gift problems. Many other useful suggestions are to be found in all departments at Gorrings.



L.A.55. Ladies' SHEER LINEN HANDKERCHIEF with eight rows of hemstitching.

Each **1/10½**

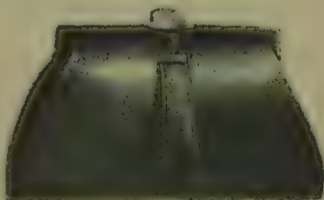
L.A.56. ARMENIAN LACE and hand-embroidery work at corner on fine SHEER LINEN.

Price each **1/6½**

X.A.37. London made SILK MOIRE POUCH BAG with large wrist strap for evening or afternoon wear. Lined Grey silk and fitted twin inner division on frame and mirror. Size approximately 10½ x 8 ins. **35/-**

(Umbrella Dept.)

R.A.16. A Sensible Christmas Gift "BROLLY BAG" smart Striped Artificial Silk Umbrella, with Handbag to match, beautifully lined and fitted with mirror. Available in Navy, Brown, Wine, Green or Black/White. Price for Bag and Umbrella Complete **21/-**



X.A.91. MOROCCO BAG, large wrist strap, lined silk moire, fitted kid and suede-lined twin inner purse; and mirror. Size 9 x 6 ins. Red, Bottle, Navy, Black, Brown and Beige. (Foreign.) **21/-**

In Pigskin, 25/-

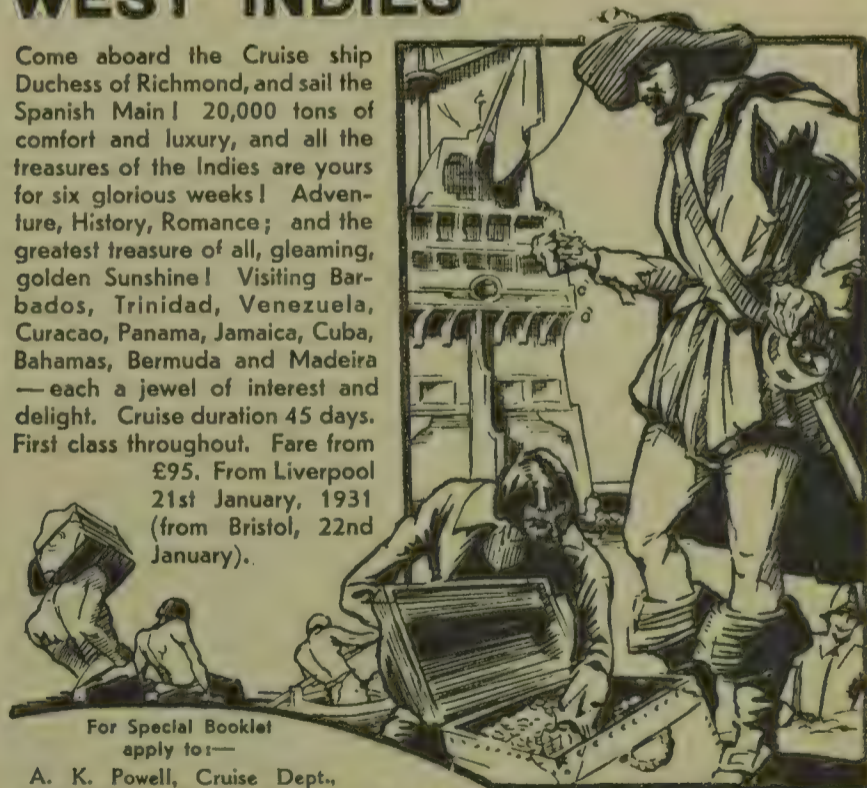
BUCKINGHAM PALACE ROAD, LONDON, S.W.1.  
Frederick Gorrings Ltd. Telephone: Victoria 8600.

**CAV**The World's Best  
**BATTERY**

"For a superlatively good Battery possessing exclusive features, recommend a C.A.V. fitted with Patent Threaded Rubber Insulation. It is without question the finest battery value obtainable."

CAVandervell & Co. Ltd.  
ACTON, LONDON, W.3**SUN RAY CRUISE TO THE WEST INDIES**

Come aboard the Cruise ship Duchess of Richmond, and sail the Spanish Main! 20,000 tons of comfort and luxury, and all the treasures of the Indies are yours for six glorious weeks! Adventure, History, Romance; and the greatest treasure of all, gleaming, golden Sunshine! Visiting Barbados, Trinidad, Venezuela, Curacao, Panama, Jamaica, Cuba, Bahamas, Bermuda and Madeira — each a jewel of interest and delight. Cruise duration 45 days. First class throughout. Fare from £95. From Liverpool 21st January, 1931 (from Bristol, 22nd January).



For Special Booklet apply to—

A. K. Powell, Cruise Dept.,

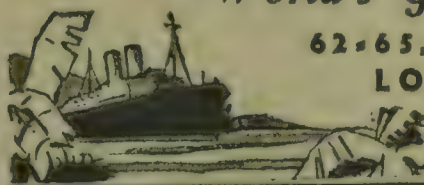
**CANADIAN PACIFIC**

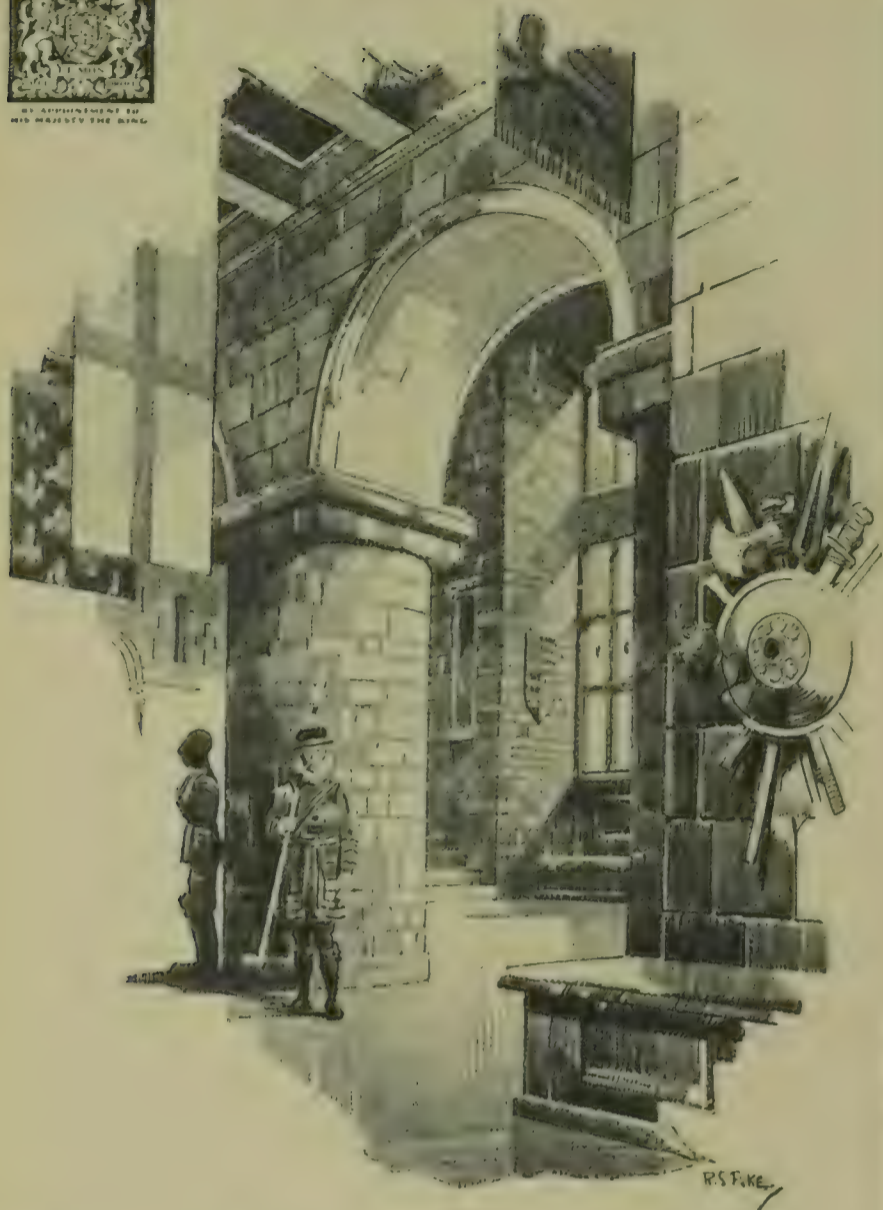
World's Greatest Travel System

62-65, CHARING CROSS  
LONDON, S.W.1.

LOCAL AGENTS EVERYWHERE

Always carry Canadian Pacific Travellers' Cheques — safe and convenient.





## Tradition . . .

*Tradition is a justification for pride. Therefore great is our pride in Castrol, for its traditions are long and honourable. The first Atlantic flights by aeroplane and airship . . . the fastest oil on land and water . . . the Royal Warrant of Appointment.*

*Traditional supremacy is the heritage of Castrol. Produced by Britons, acclaimed by all, a leader unchallenged—*

WAKEFIELD

# CASTROL

*QUALITY is the Best Policy*

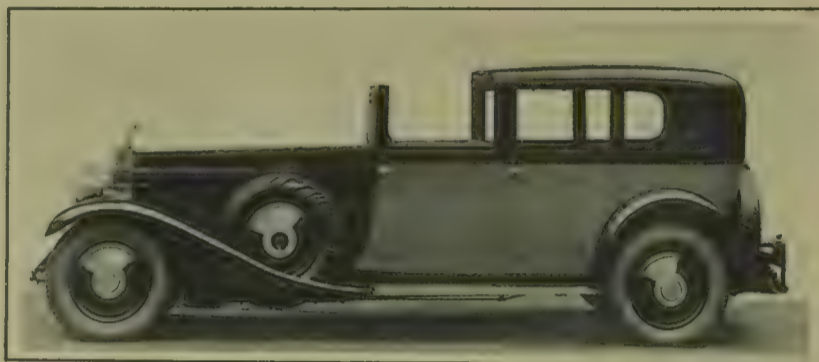
C. C. WAKEFIELD & Co., Ltd., All-British Firm, Wakefield House, Cheapside, E.C.2

## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

THIS week, on Monday, Dec. 1, the new form of driving licence came into being. From now onwards, all the renewed and first-time licences to drive motor-vehicles will be uniform in character and design. No longer can each issuing authority in the various towns and counties in the United Kingdom choose its own pattern of cover. All will be red outside, stamped with the Royal Arms and the words "Driver's Licence," in place of green as issued by the L.C.C. for London, and magenta for Surrey, for example. They are the same size, and do not differ from the old form of driving licence except that at the bottom of the first page there is a space for the signature of the holder. This is a most important alteration, as every licence must be duly signed as soon as it is received by the person to whom it belongs; otherwise, if demanded and shown unsigned, it renders the owner liable to a fine not exceeding £5.

Banished also are the old numbers that were transferred on renewal from licence to licence. In future each licence will carry a new number, usually a prefixed letter and a number to indicate the series to which it belongs. Many of us who treasure our old permits will have to say good-bye to the figures we have put in our memory in case we lost our "ticket"



THE "HOOPER" ENCLOSED LIMOUSINE DE VILLE ON A 40-50-H.P. PHANTOM II. ROLLS-ROYCE CHASSIS: A MODEL SUPPLIED WITH A SPECIAL TOOL-CARRIER ILLUSTRATED ON THIS PAGE.

and had to apply for a replacement at a small fee. Fortunately, they still only cost us five shillings per annum. Yet to obtain renewal we all have to sign the same form, duly filled in as if this were our first application to be allowed to pilot a car or a motor-cycle on the King's highway.

Under the Regulations for Driving Motor Vehicles issued under Standing Orders on Nov. 17 by the Ministry of Transport, the new application form, "D.L.i.," requires the applicant to fill in eleven spaces instead of answering eight questions as in the old application Form 1. The applicant must state on the form where demanded whether he or she requires a licence (a) for any type of motor; (b) for motor-cars and for motor-cycles only; (c) for motor-cycles only; (d) for invalid-carriages only; (e) motor-vehicles of special type (other than invalid-carriages) constructed or adapted for use by a person with some physical disability. This is Part A of the application form, and includes the date from which the driving licence commences. The particulars of Part B of the form differ but slightly from those which had to be furnished on the old form.

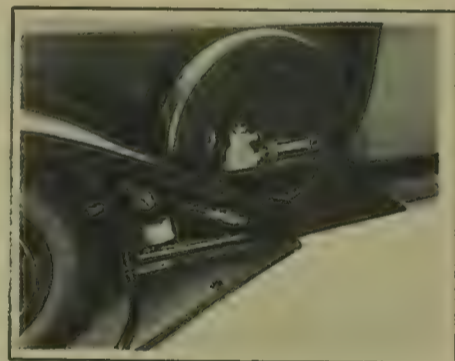
It is, however, Part C of the new form which is the great alteration, as this is a form of declaration stating that the applicant is physically fit, and it must be signed. It also requires the applicant to state definitely that he or she does not suffer from epilepsy or from sudden attacks of giddiness or fainting, that he can read (or not) a motor-car's identification number-plate (with glasses if used) at a distance of 25 yards in good daylight, and to declare whether applicant has lost either hand or foot, or is suffering from any defect in movement, control, or muscular power of either arm or leg. "If so, give particulars" finishes this part of the piece.

After that the applicant states that he is not suffering from any disease or disability which would be likely to cause the driving by him (or her) of a motor-vehicle to be a source of danger to the public. Likewise, the applicant attests that he declares that to the best of his information and belief the particulars given in Section B and declaration made in Section C are true. The person who knowingly makes a false statement is liable to a fine not exceeding £50, or to imprisonment for a term not exceeding six months, or to both. If disabled there are other declarations to be made on the back of the new form, which will not worry the ordinary motorist with full possession of his limbs and faculties.

### Useful Presents in Latest Accessories.

I turn, however, to a more pleasing prospect than filling up a long form according to one's conscience as to its correctness in all details—that of Christmas presents. How we all delight in receiving and giving the same at this time! Unfortunately, motorists are often puzzled what to send their fellow car-owners. Yet to-day there are a large number of new accessories which few cars possess, and so are greatly welcomed as gifts. For instance, there is the T.M.C. Handy-Vac vacuum cleaner for the car. It is a light yet powerful hand vacuum cleaner, with a nozzle which carries a brush to free the dust from the cushions before sucking up the dirt into its bag. Made by the Telephone Manufacturing Co., Ltd., Hollingsworth Works, West

[Continued overleaf.]



THE SPECIAL TOOL-CARRIER FITTED BY MESSRS. HOOPER AND CO, OF ST. JAMES'S STREET, ON THE ENCLOSED LIMOUSINE DE VILLE ILLUSTRATED ON THIS PAGE: THE DEVICE AS ARRANGED IN THE SPARE WHEEL UNDER THE ACE DISC.

Summit Woven Lustre Shirts, with  
two collars to match 10 6-18 6

Hanging Tie Case in best  
quality pigskin. Folds  
up for travelling. 25 -  
Ties from 2 6-6 6

Pyjama Case in radio  
pattern leather, zipper  
fastener 15 6

Hairbrush, Comb and  
Mirror in travelling  
case of brown willow  
calf 18 6

Silk Ties and Handkerchiefs  
to match in box 10 6

Tan Cape Gloves, lined  
chamois 10 6  
Tan Cape Gloves, lined  
lamb's wool 16 6

Pure  
Cashmere  
Mittens  
16 6 to 21/-

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Mufflers  
25 6 and 30/-

Golf Stockings  
10 6 to 15 6

Braces in many styles, 2 6-12 6

Dress Socks, silk,  
with initials 8 6

*Christmas Presents for Men*

at

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Lightweight  
Brocade Dress-  
ing Gown, 20-  
Buckler Check  
Slippers 12 6

Pullovers, all wool, in new  
designs 25 6 to 63/-

Leather Golfjacket, Zipper  
fastener 63/-

Brocade Silk  
Dressing Gown in  
magnificent  
colours 63/- and 84/-

*Continued.*  
Dulwich, London, S.E.21, it is well worth the £2 7s. 6d. it costs. Another useful present for motorists where cold weather is experienced is the Trico sleet-wand, sold by the windscreen-wiper makers, Trico-Folberth, Ltd., Trico House, Edgware Road, Cricklewood, London, N.W.2. This accessory meets the difficulty of seeing through a frozen or snow-covered windscreen. The wand is a small electrically-heated blade for mounting on the screen where it is pivoted, and can be wiped across the glass, providing a moderate flow of heat which effectively sweeps away frosted mist or snow from the screen. The need of a clear view in a snowstorm when driving makes one wonder that all cold-weather areas do not find every car so equipped in winter time. Its cost is 13s. 6d., suitable for either a 12-volt or 6-volt electrical circuit.

#### Wireless Lighters, Muffs, and Rugs.

Wireless electric lighters for fixing on the dash-board and the sides of the rear portion of the interior of a car are also nice to receive. There is the improved Smith's wireless light, for 6 or 12-volt circuits. The heating element is enclosed in a Bakelite case, and has a bull's-eye glass over the aperture. This serves as a safety device, protecting the heater until it is withdrawn to use for lighting a cigarette or cigar, and also aids quicker heating up of the wire lighter. It sells at half a guinea, and is made by S. Smith and Sons, Ltd., Cricklewood, London, N.W.2, or may be had at any shop selling motor accessories. Another excellent lighter is the Delarelle, costing 5s. It uses very little electric current, and is the safest type I know for drivers who smoke cigarettes or cigars. All one does is place the end of the cigarette into the aperture of the holder in the top of the lighter, leave it there a moment or two, and the cigarette is withdrawn alight, so there is no need to take the eyes off the road ahead for a second of time. Delarelle, Ltd., 16, Newgate Street, London, E.C.1, sell this lighter.

I rather hope one of my friends will present me with a new foot-muff or motor-rug for my car, as I need both really, as well as new soft head-cushions. Motoluxe rugs are favourites of mine, as they do wrap round the legs and keep one warm even in very frosty weather. The fault I complain of in cushions is that they are not soft enough when new. I always buy my friends down cushions as soft as

babies' pillows to lay their heads against on longish journeys. Nothing makes passengers enjoy winter motoring better than having comfortable head-rests, warm foot-heaters, a rug apiece wrapped round their knees, and a driver who remembers that all the bumps are felt by the back-benchers. These are presents there is little need to specify where to obtain, as most of the big shops in any town can supply them; and, if you feel over-generous, you can buy the radiator heater for about 10s., to keep the car warm in the garage at nights.

#### A Price Reduction.

Crossley Motors, Ltd., Gorton, Manchester, announce that the price of their new 15.7-h.p. six-cylinder Silver Crossley saloon car has been reduced from £545 to £495.

The eighty-ninth edition of "Burke's Peerage, Baronetage, and Knightage" for 1931, which marks its 105th year of publication, will be published early this month, by Burke's Peerage, Ltd., of 66, Basinghall Street, E.C.2. The price is: Ordinary Edition, £5 5s.; Special Edition, bound in morocco, £9 9s.

How often one wants to jot something down—an engagement, a remark, or an experience! A scrap of paper is not always easily obtainable, and is also easily lost. A diary, therefore, is a very useful and acceptable gift to anyone. Charles Letts's diaries are pre-eminently suitable, backed as they are by over a hundred years' experience. Perhaps the most interesting are those with a "special" appeal. The diaries for schoolboys and schoolgirls include notes on History, French and Latin Verbs, and much other information; the Scouts and Guides diaries give many useful hints on appropriate subjects; the Ladies' Year-Book, besides notes on gardening and household matters, gives the seating plans of London theatres. There are also diaries for book-lovers, wireless enthusiasts, business men, cyclists, motor-cyclists, poultry-keepers, commercial travellers, churchmen, housewives, sportsmen, investors, farmers, and engineers; a Jewish diary, an animal kennel diary, and a specially interesting "A.A." Motorist Diary, which is complete with pencil and maps. Of particular appeal to all Englishmen is the Royal Empire Society Diary, published in conjunction with the

Royal Empire Society. The range is thus wide, and a Charles Letts's Diary is bound strongly to enable it to withstand a year's wear and tear, yet keeping its neatness of appearance despite its efficiency. The Mayfair series is made for dress clothes; the Popular Scribbling Diary, with two days to a page, for the office desk. On the same lines are the Self-Opening Diaries, with either a week or one day to a page; and a special series of improved diaries with blotting paper between each page and a self-opening device. The ordinary pocket-books are tastefully bound in all sizes, and each contains useful information. In addition to the diaries, there are some attractive calendars in various styles, as well as account-books and loose-leaf books.

Many useful suggestions for Christmas presents are to be found in the list of Messrs. Walker's new series of loose-leaf diaries and pocket-books. They offer a choice of five different sizes for the pocket, while a loose-leaf diary has the peculiar advantage that any fact or note or series of notes may be detached and filed, and a soiled page easily and quickly replaced. It is thus easily kept up to date, while the book can be rearranged to suit personal requirements as a diary cash-book, note-book, or any other combination. There is also an interesting series of tablet diaries and engagement pads constructed on the same principle; wallets which combine diaries with Treasury note and card-cases, a type of combined diary and notebook; a diary ruled for half-hour appointments, and one for quarter-hour appointments. The "Year by Year" Books are designed to make easy the recording of events most worthy of remembrance, and their comparison with the preceding five years on the same page. All these productions are issued by Messrs. John Walker and Co., of Farringdon House, 5, Warwick Lane, E.C.4.

We regret to find that in a colour plate illustrating five examples of mediæval Persian pottery, published in our issue of November 8, an error occurred in reference to the ownership of the three upper pieces shown, which were ascribed to Mr. A. Rabenou. In reality, we now learn, the vase seen in the centre of our page and the bowl in the upper right corner belong to Mr. Herbert Gutmann, of Berlin; while the bowl in the upper left corner should be attributed to a private American collection.



#### Artistic Xmas Gifts.

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A carved oak LAMPSTAND made from the original oak used in the dome of St. Paul's Cathedral, 3 ft. 9 ins. high, with twisted column	£7 5 0
3 ft. 7 ins. high, with turned column	£8 10 0
Blue and white Chinese GINGER JAR with black wood stand, 11 ins. high	£3 3 0
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Similar FIGURES with shades, mounted and wired complete from	£6 6 0

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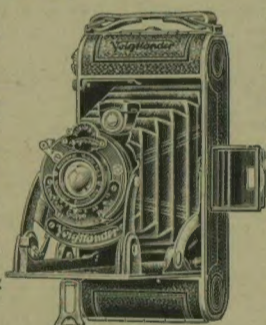
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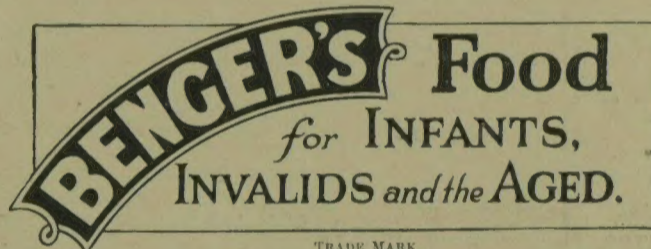
BABY EARP, aged 8 months. Put on Benger's by a children's Hospital and made uninterrupted progress.

## Weaning time is Benger time

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When weaning time comes, give Benger's Food during the transition stage from the breast to ordinary food. Milk clots are avoided by the use of Benger's Food and the infant digestion is gradually trained to deal with cows' milk and the starchy elements in bread, potatoes, etc.

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## THE PLAYHOUSES.

### "A MURDER HAS BEEN ARRANGED," AT THE ST. JAMES'S.

A MYSTERY melodrama that was obviously written for the St. James's rather than the Lyceum, and making no use of such old friends as howling winds, baying bloodhounds, shrieks off, masked monks, and other stock thrills. But, if better in intention than others of its type, it is less successful in effect. Nevertheless, the play is interesting, and undoubtedly shows promise in its young author, Mr. Emyln Williams. The actual theatre in which the play is presented is said to be haunted, and Sir Charles Jasper (who is interested in the occult) chooses the very night when he is to come into an inheritance of £2,000,000 to give a party on its deserted stage. If he dies before the hour of eleven the money will go to his cousin, Maurice Mullins, who makes a dramatic, but not, theatrically speaking, unexpected appearance. This cousin plans a very ingenious murder (readers of Mr. Oliver Onions will recall a similar one in "In Accordance with the Evidence"), and I think the author would have done better to have developed his play along these Edgar Wallace lines, rather than have emulated Pirandello in presenting mysterious ladies who knew not why, what, or where they were. As the work of a very clever young man of twenty-five, the play

has more interest for the student of the theatre than it is likely to have for the general public, though it is only fair to say it has sufficient entertainment value to satisfy the average playgoer. Miss Margaretta Scott was very good as Lady Jasper; Mr. J. H. Roberts gave me my one thrill of the evening when he was poisoned; and Mr. Henry Kendall proved himself again the pick of our light comedians, yet with the strength to bring the curtain down on an atmosphere of terror.

### "OH, DADDY!" AT THE PRINCES.

Mr. Austin Melford has chosen to adapt from the German one of the oldest farce-plots in the world. It deals with the leader of a provincial purity brigade who indulges in what has been, indeed, the title of many similar farces—A Night Out. That the cabaret-dancer who shares his revelry happens to be his step-daughter naturally adds to the complications when she follows him, the next afternoon, to his home in Dumbhampton. The dialogue never rises above musical-comedy standard, but the second act is very skilfully contrived, and altogether the play can be recommended to those lovers of musical comedy who will not lament the absence of music. Miss Heather Thatcher, daringly garbed in "fleshings" in the first act, gave an attractive performance; and Mr. W. H. Berry was at the top of his form. The old Gaiety comedian Mr. Robert Nainby, breaking away from his usual rôle of a French waiter, lent admirable support.

### "MARRY THE GIRL," AT

To have produced no more than nearly nine years of continuous record of which Messrs. Walls and be proud, and, though "Marry" achieve the success of its predecessor certain to run for some hundred credit for this will be due to the the authors, who have not been of their wit or in inventing humorous situations. The first dull, though the pleasure of well Barrett, Miss Ethel Coleridge, Miss Mary Brough, Mr. Tom Walls Shotter as they appeared on the first night audience, and may, audiences, for the Aldwych Theatre a faithful band of followers. Ralph Lynn) finds himself engaged (Miss Winifred Shotter) who was establishment in Bond Street, and a breach-of-promise action brought nant mother (Miss Mary Brough), plaintiff being his dearest friend, Tom Walls). Breach-of-promise evoked laughter since the days of and "Bardell v. Pickwick," so they are so rarely seen on the stage. Tremendously funny, and sent the audience shaking with that laughter which science has discovered makes one



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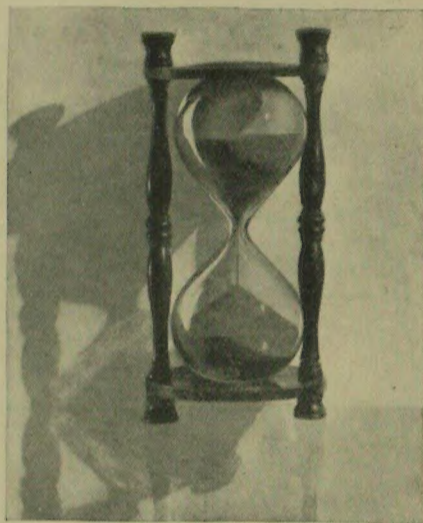
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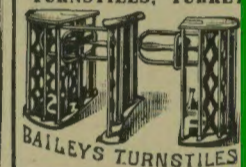
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